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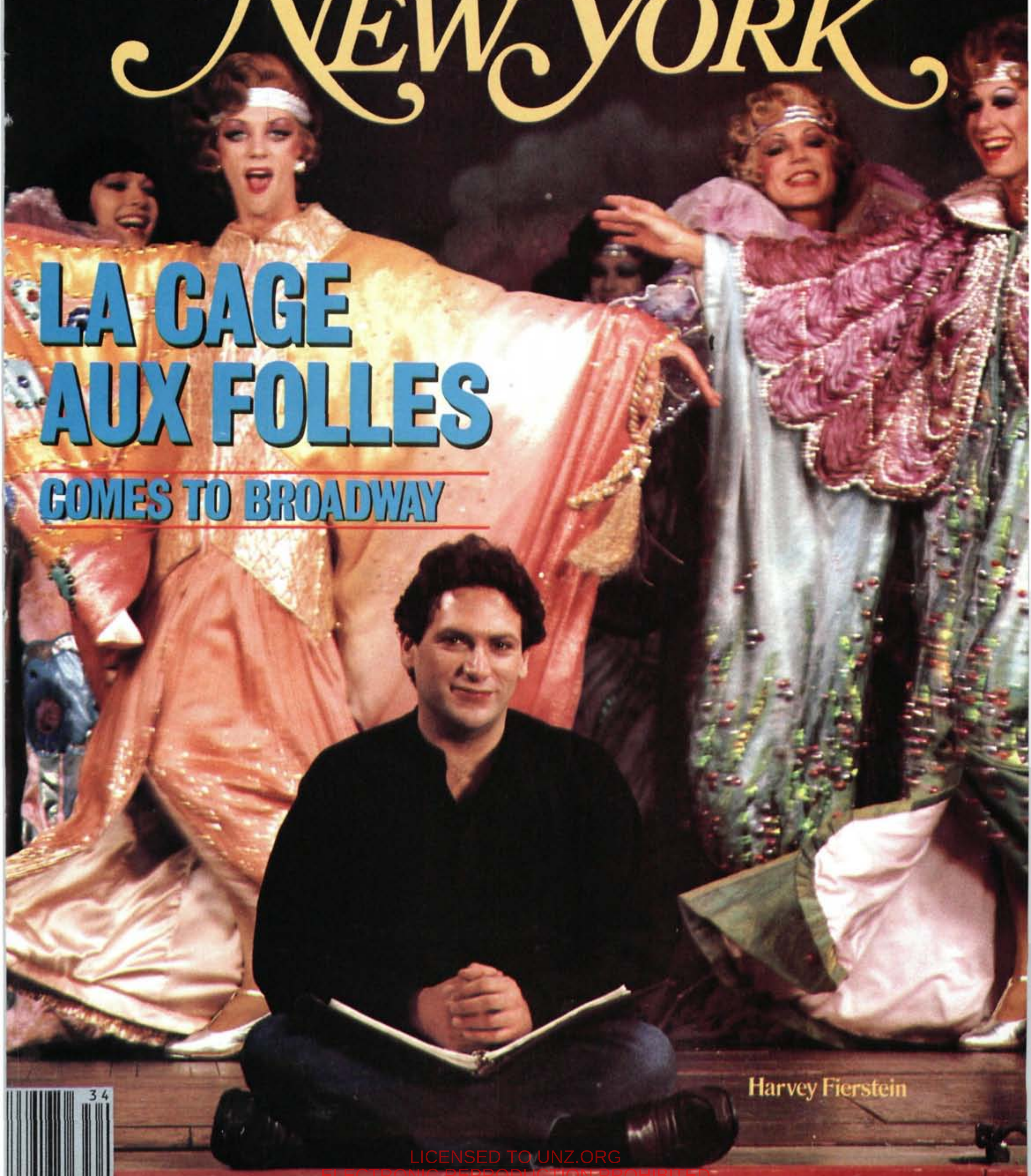
After Abe: The Big Story at the 'Times,' by Craig Unger

NEW YORK



LA CAGE AUX FOLLES

COMES TO BROADWAY

Harvey Fierstein

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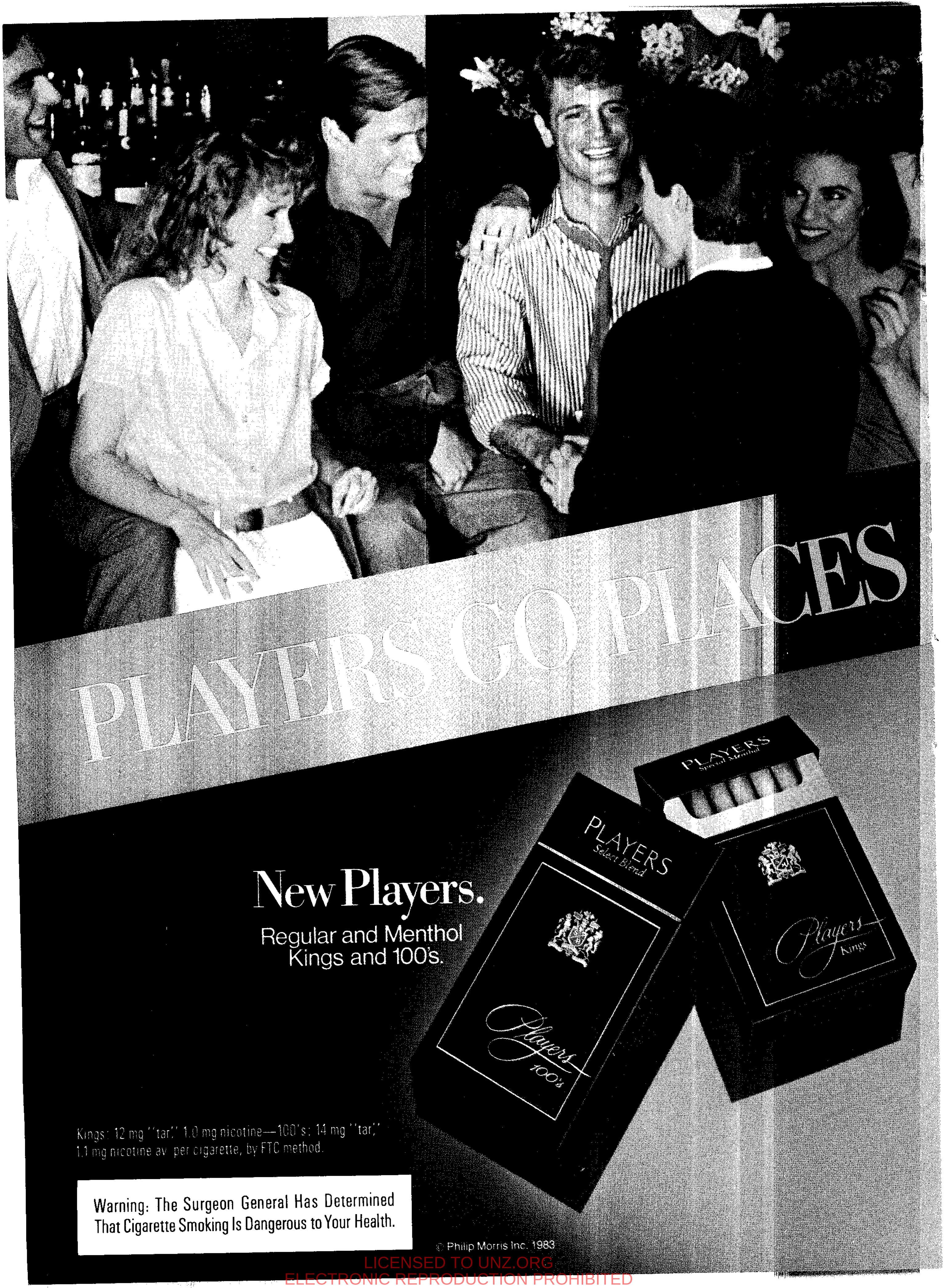
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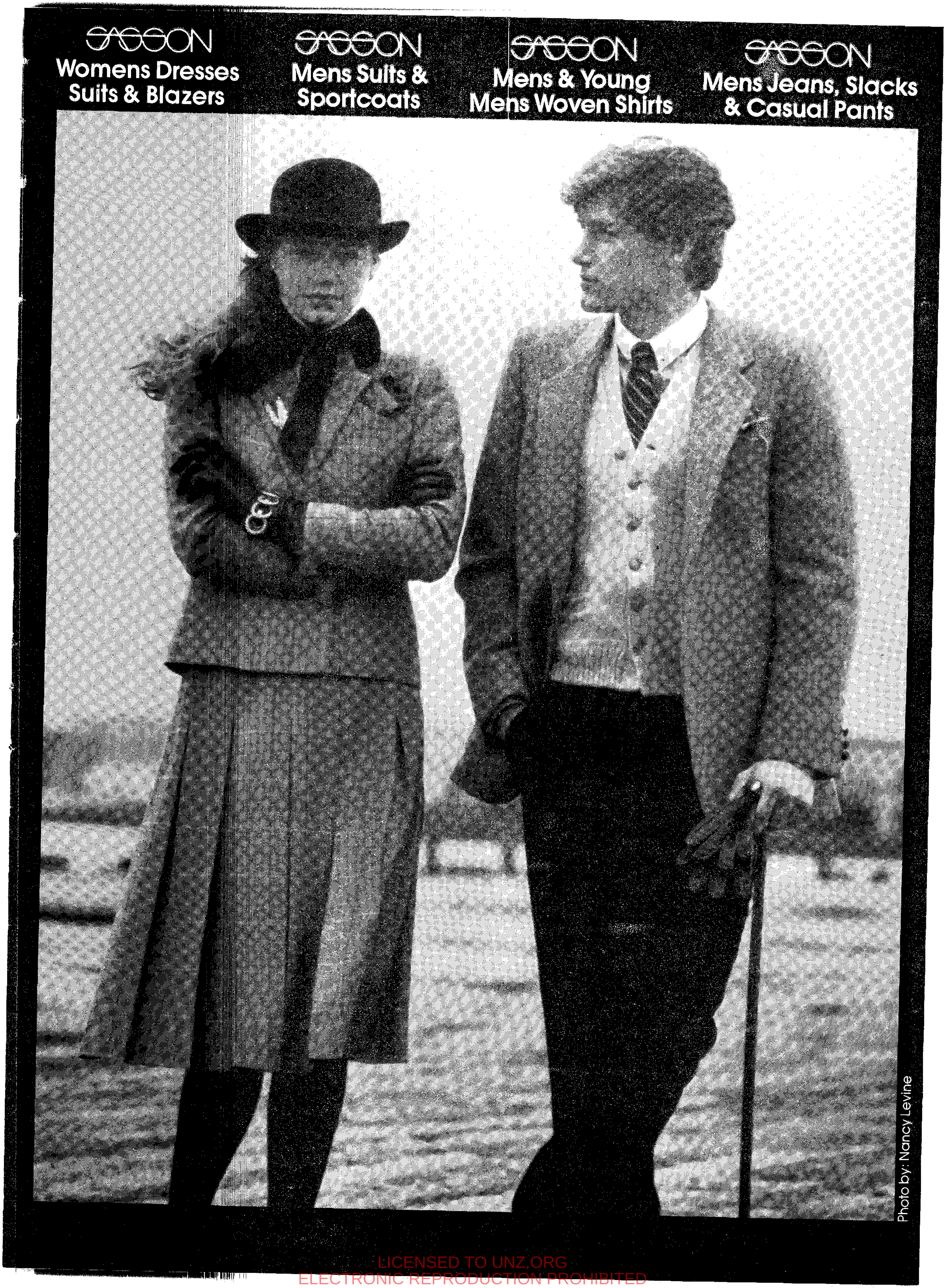
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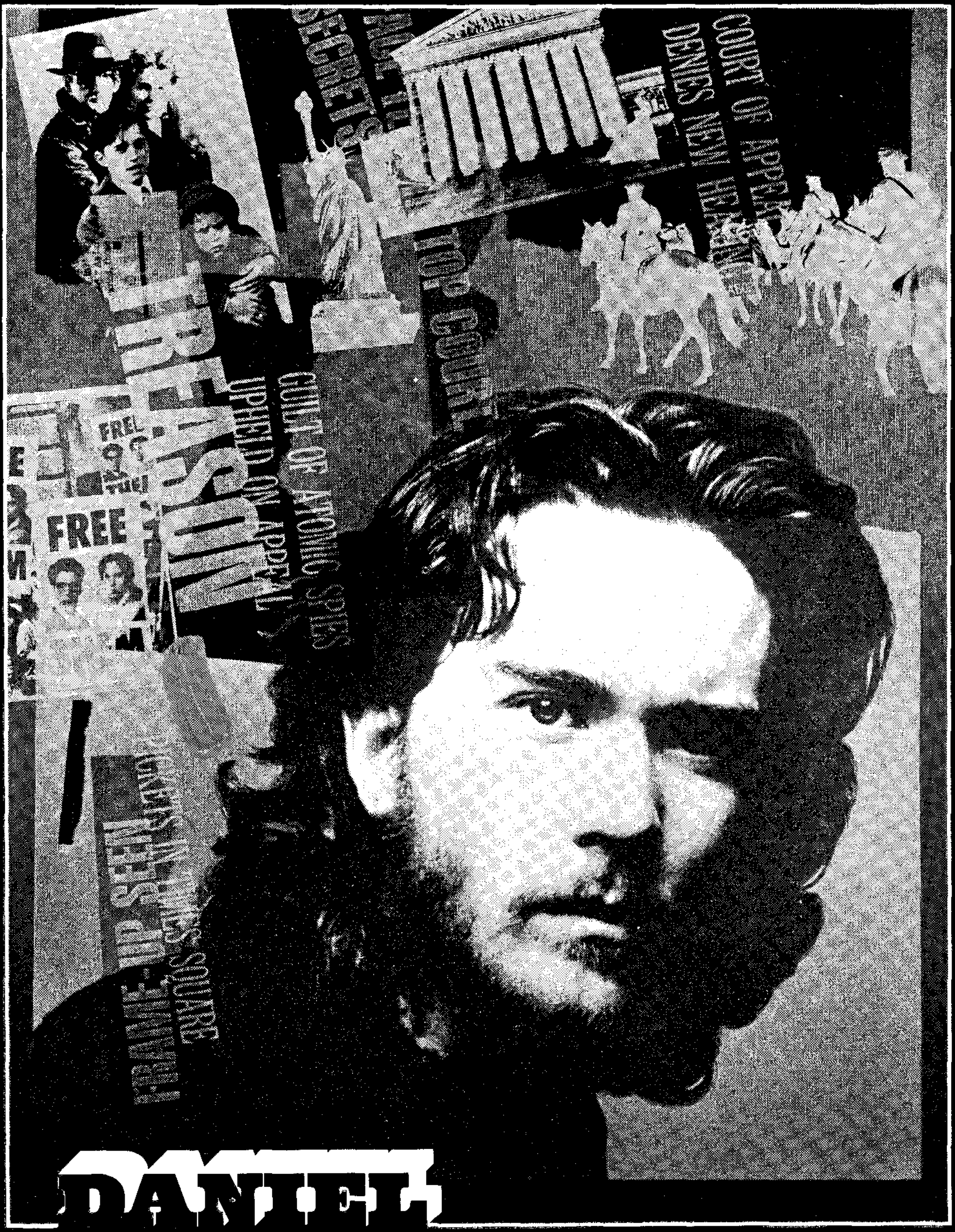
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The Big Story You Won't Read in the New York *Times*

By Craig Unger

Around the offices of the New York *Times*, it has long been assumed that executive editor Abe Rosenthal, 61—who has run the paper since 1969—would stay on beyond the mandatory-retirement age of 65. But lately there have been rumors that the brilliant, temperamental—and generally feared—editor will step down on schedule, and succession scenarios are proliferating. At stake is not only the most powerful job in American journalism but the future of scores of *Times* staffers who have hitched their careers to one rising star or another. Read all about it.

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La Cage aux Folles Comes to Broadway

By Ross Wetzsteon

It's a long way from a gay club in the East Village to a $5-million musical on Broadway, and that's just how far Harvey Fierstein has come. A legendary Off-Off Broadway drag queen and playwright before he was twenty, he won two Tonies last year for *Torch Song Trilogy* and has now written the book for the musical version of *La Cage aux Folles*, which opens August 21. While the show glorifies the flamboyantly unconventional life of a drag queen, it also celebrates the most solidly conventional of values—family, monogamy, domesticity. "The way I look at it," says Fierstein, "I'm a human being first and gorgeous *second*."

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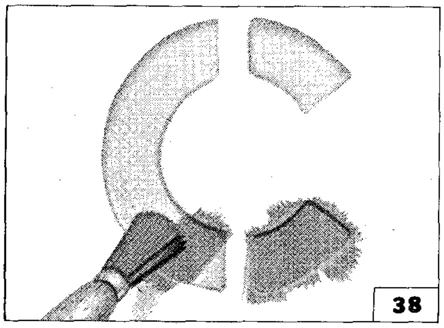
Education for the Eighties

By Michael W. Robbins

It's almost fall 1983, high time to come to terms with modern technology, and thirteen courses around town—from computer basics to the effects of the nuclear age on religion—should provide a painless start. Plus, there's American fiction and American foreign policy, archaeology and auto mechanics, scuba diving and sailboarding—a well-rounded curriculum to help recharge those sunbaked brain cells.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LETTERS

Role Reversal?

IT SEEMS THAT DAVID DENBY HAS GOTten carried away with his title and crowned himself "Grand Pooh-Bah" of movie critics ["Movies: Invasion of the Movie Snatchers," August 1]. Does he feel it is his duty literally to tear a movie apart scene by scene as he did with *Staying Alive*?

Jill Lerner
Weehawken, N.J.

THE SEQUELS GO ON AND ON, AND David Denby seems a little too upset by it all. Such a lot of fuss over two guys who happen to look like each other. Maybe Sylvester Stallone did sit down at his computer and program out a sequel for Travolta, but lighten up, David; who really cares?

Kim H. Tortorello
Bloomfield, N.J.

IN HIS CATTY REVIEW, DAVID DENBY ADmits that "Stallone knows the audience wants an inspirational lift—the success of the *Rocky* movies proves it," and then goes on to damn Stallone for giving the audience the product it wants. What is so wrong with that? Stallone has unique insight into the human condition and found something the audience can identify with and applaud. If the moviegoing public is to be denied upbeat scripts, what would be the sense in going to the movies? We might as well just stay at home and watch the news. Perhaps one good result would be the elimination of the need for movie critics.

Catherine Blue
Essex Junction, Vt.

JOHN SIMON'S ESSAY ON ESCAPIST FILMS was one of the most sensitive, intelligent pieces of criticism to appear in your pages ["Theater: Escape Into What?" August 1], and it contrasted sharply with David Denby's scathing attack on Stallone's *Staying Alive*. Are *New York* staffers experimenting with role reversal? How is it that Simon the Bad came up with such an enlightening piece of work, and Denby, normally a caring observer, published such venom? What kind of Gestalt therapy's taking place at your offices, anyway?

Christopher Policano
Manhattan

I FEEL COMPELLED TO LEAP TO THE DEfense of all those mindless diversions John Simon so deftly destroyed. Is there really so little happening in the theater that Simon must resort to jousting with the Jedi? His poor arm must get tired of holding the beacon of theatrical righteousness aloft all summer long.

Steve Nelson
Manhattan

BRAVO, JOHN SIMON. I HAVE ALWAYS preferred a cathartic cry to an escapist guffaw. What most escapists seem to have a problem understanding is that escape is a contradiction in terms. The more you try to escape, the less you are free. If you let yourself have the cathartic cry, go through that little piece of pain that plays like *Torch Song Trilogy* offer, you will rid yourself of some of the suffering within you and truly find a way to release the hurt and embrace the exhilaration.

Adryan Russ
Los Angeles, Calif.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

The Private Sector

YOUR ARTICLE RELATING THE FINANCIAL activities of William E. Simon and associates with respect to the Gibson greeting-card company ["Windfall," by Michael M. Thomas, August 8] is proof of the proposition so clearly expressed in Simon's publications—that governmental regulation is completely ineffective. The corollary, however, that *private* regulation and *private* assertion of rights is generally extremely effective is left unsaid by Simon. Had improvement of private rights of stockholders been the primary objective in the thirties, rather than the regulatory approach of the generally ineffective Securities and Exchange Commission, the type of activities set forth by your magazine could not have taken place.

Concomitant to the setting up of this expensive agency in 1933, there was an erosion of the old-fashioned private right of action by stockholders. Statutes were passed in various jurisdictions requiring that a small stockholder be required to post a bond for expenses and attorneys' fees (generally amounting to hundreds of thousands of dollars) to maintain the suit. The courts insulated corporate management from any and all misjudgments, and even carelessness, on the ground that these were matters of internal business judgment with which the courts would not interfere. Instead of pleas for more government regulation, improvements in the private remedies of stockholders against corporate management would be far more effective, and transactions that result in windfalls such as Simon's would no longer occur.

I. Walton Bader
General counsel
Independent Investor Protective League
White Plains, N.Y.

BEING IN THE CENTER OF CONTROVERSY is not new for Bill Simon, and he needs no defense, but Thomas's article creates the impression that all of Simon's success is a result of his political service and connections. Simon was making money (and lots of it) the old-fashioned way as head of a New York brokerage firm's bond department long before his public service. Thomas is part of the "have-not" philosophy, which is the very antithesis of free enterprise.

William W. Lanigan
Basking Ridge, N.J.

It Ain't Necessarily So

JESSE KORNBLUTH'S STORY ABOUT Arianna Stassinopoulos was unkind and unfair ["The Rise and Rise of Arianna Stassinopoulos," July 25]. Arianna has a wide range of friendships because she listens well and then answers with a rare mixture of affection, integrity, and wisdom. She lives well because she is talented and disciplined. Kornbluth acknowledges that she wrote a book that made her a million dollars and that she lectures at least once a week for $3,000 a lecture. Yet he implies that her friendships are social climbing and that she has secret sources of income. Nuts. Arianna is special enough to deserve an article devoted to her. It's unfortunate that its author managed only to reveal his own insensitivity.

Robert L. Schwartz
Tarrytown, N.Y.

IT'S INCREDIBLE THAT *New York* SPENT seven pages on Arianna Stassinopoulos's easy lessons on how to be a social climber.

Norberto Rodriguez
Queens

I WAS APPALLED AT THE OFFHAND TONE you adopted in referring to the plagiarism apparent in Arianna Stassinopoulos's book on Maria Callas. Can it be that you, too, are enchanted by the success syndrome Miss Stassinopoulos typifies? How can you abandon your own professional standards and gloss so easily over this flagrant wrongdoing to join in the hollow feast Miss Stassinopoulos is serving?

Ansie Baird
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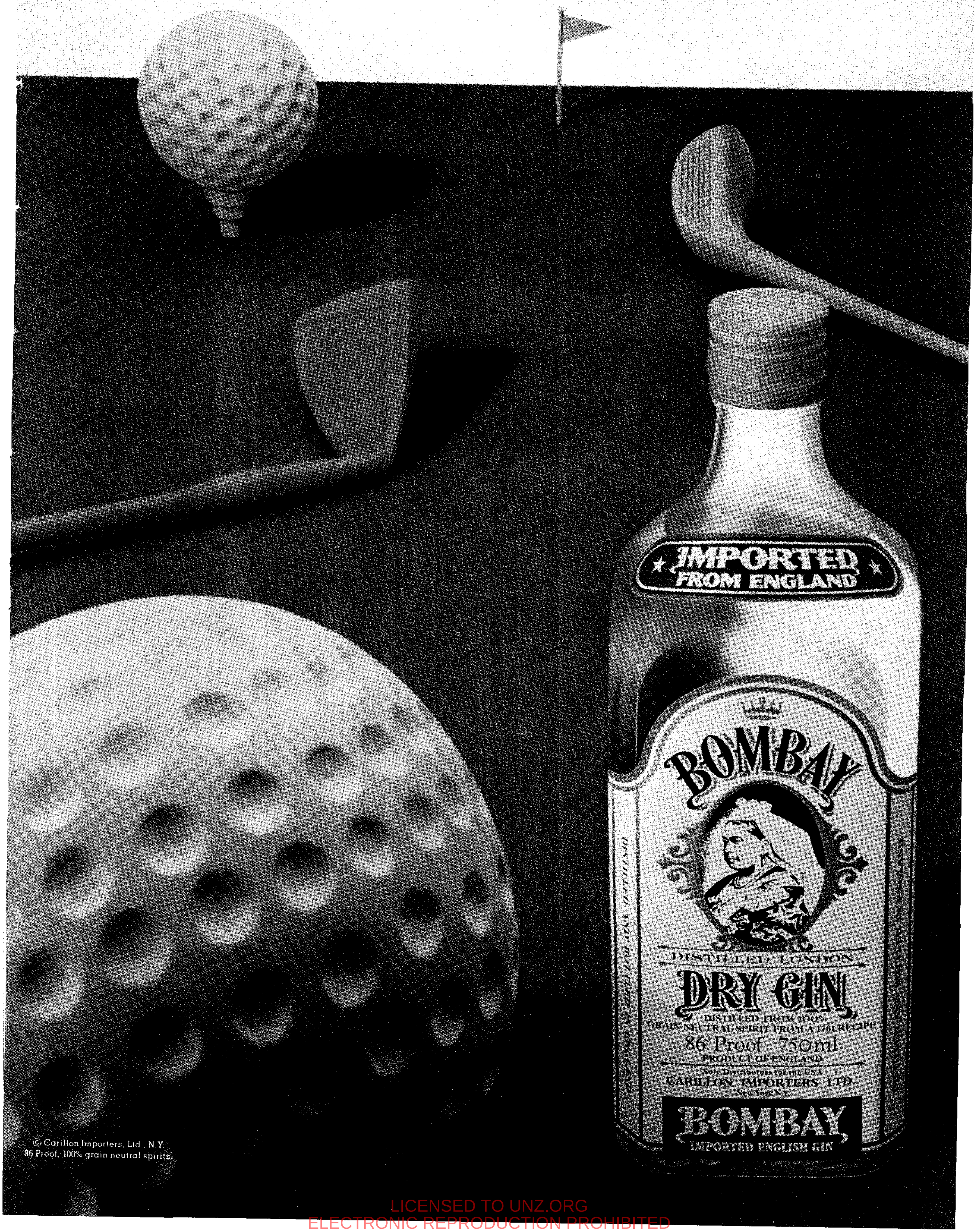
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INTELLIGENCER

The Chase Is On For Envoy

BACK IN THE UNITED STATES last month, Richard Stone, President Reagan's Central American envoy, gave a private briefing to the board of Chase Manhattan Bank.

The July 20 meeting at the bank, said to be a major lender in Central America, took the form of a general discussion, according to Joseph Presel, an aide to the envoy.

"They certainly weren't trying to find out where they should lend money," Presel said. "[Stone] gave an exposition to the board on Central America, and he was given a rather nice lunch in return. He accepts no [public] speaking engagements, but he was prepared to go to the Chase because a friend there invited him and because it was private."

Stone: *A rather nice lunch.*

Presel added that the envoy's visit wasn't "discrimination in favor of the Chase. I'm sure he'd have gone to Citibank if they'd asked him."

One State Department insider said that Stone shouldn't brief *any* bank, and especially one like Chase "with a keen interest in the area where he is working."

But a Chase spokesman responded that Stone is simply one among a number of V.I.P.'s, "like the French ambassador and Hugh Carey when he was governor," who have lunched with the bank's board.

Red Ink on Lüchow's Menu

The original Lüchow's: *$800,000 wasn't enough.*

RESTAURATEUR PETER Aschkenasy's bid to rescue one of the city's culinary landmarks, Lüchow's on 14th Street, has backfired, and he has put his company—which also owns Charley O's and the U.S. Steakhouse—into voluntary bankruptcy reorganization.

Aschkenasy, a fund-raiser for Mayor Koch, bought Lüchow's name and a lease to its downtown premises for a reported $1 million in 1979. Last summer, he moved the restaurant to the theater district because of poor business—but not before spending $800,000 to renovate its old quarters. He also spent $500,000 to buy out his partner in the project.

"I'm a lifelong New Yorker, and Lüchow's was an important landmark, but in hindsight I acted like a fool," he said. "It's going well uptown, but we still have creditors at our throats from the old Lüchow's."

The company, which filed for bankruptcy under Chapter 11 on July 22, is now undergoing financial reorganization, and Aschkenasy says all his restaurants will remain open—and under his management. "None of my restaurants is for sale," he added.

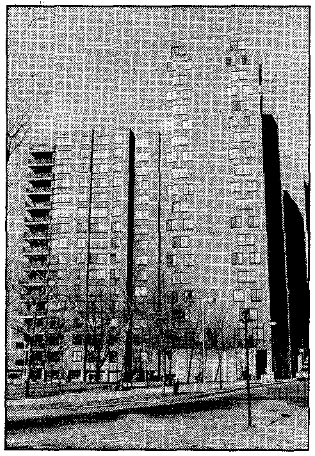
Getting Rich at Rivercross

THE STATE IS LOOKING INTO allegations of financial abuse by residents of Rivercross, a state-subsidized Roosevelt Island cooperative that has become home to such well-off sorts as comedian Buddy Hackett.

Though the state sets a maximum price for the sale of the co-ops, it's been charged that some owners have been demanding under-the-table payments of as much as $100,000 from prospective buyers. So the state has temporarily banned all reselling in the complex, a $32.6-million "middle-income" project financed by a state bond issue.

"We looked into allegations of financial abuse, and what we learned made us contact the district attorney and state attorney general," said Tom Viola, spokesman for the state housing division. The division may also rescind a rule allowing Rivercross owners to sell their homes to private buyers, rather than to the state-regulated co-op board. And it is hoping to find a way of collecting a monthly surcharge from owners who earn more than the state income guideline that is supposed to apply to this kind of project.

Rivercross co-op board member Gwen Webb pledged that owners will "fight" the surcharge and any changes in the resale regulations. Private sales have "helped attract upper-income people here and make [Roosevelt Island] economically integrated," she said.



Rivercross: *Financial abuse?*

Gun Lobby Effort Backfires

NATIONAL RIFLE ASSOCIATION lobbyists have blocked every piece of federal gun-control legislation since 1968, but they are now in trouble on Capitol Hill.

The N.R.A. is opposing Congressman Mario Biaggi's bill to ban armor-piercing "cop-killer" bullets. This has angered "every major police group," according to Donald Fraher, a lobbyist for Handgun Control.

As a result of pressure from police organizations, 1,859 of which are affiliated with the N.R.A., Fraher says, the Biaggi bill has picked up 171 co-sponsors. That's 56 more supporters than the N.R.A. has mustered for a bill that would allow some gun dealers to sell weapons without obtaining a federal license or keeping records. "This is the first time one of our bills has had more sponsors than an N.R.A. bill," Fraher added.

An N.R.A. spokesman told *New York*, "We've received a lot of letters from policemen questioning our position."

BY SHARON CHURCHER

Photographs: top, Robert Rosamilio/*Daily News*; center left, Roddey E. Mims/Uniphoto; bottom, Laura Levine

The Return Of the 'Ear'

GOSSIP COLUMNIST DIANA McLellan is trying to start her own Washington publication, using the title *Ear*, the pseudonym under which she made her reputation.

"We are looking for about $1 million to start the sort of very glossy monthly that's given away free to the rich and that the poor have to pay for," the British-born writer explained.

Since defecting from the Washington *Post* (which owned the trademark for "Ear") to the Washington *Times* in 1982, McLellan has been writing under the title "Diana Hears."

However, she plans to call her magazine *Ear* because "you can't copyright a [human] organ." Responded a *Post* lawyer, "Best wishes to her. Our editors have decided not to continue a column with that name."

McLellan: *A title regained.*

Christine Craft's Kansas City Ribs

Craft: *California girl.*

CHRISTINE CRAFT, THE TV anchorwoman who won $500,000 in damages last week from a Kansas City station that had allegedly demoted her because of her age and looks, apparently did turn off some of her viewers. The reasons, however, were geographical, not cosmetic.

In the winter of 1981, Craft, who had moved to the city's KMBC-TV from a station in Santa Barbara, repeatedly joked on the air "that she'd rather be surfing back in California," recalled Jim Dunham, a Kansas City grain-elevator contractor. "Lots of people saw her comments as put-downs. I know I did." And another local businessman added that "she bragged about California and thought Kansas City was just a hick town."

The jests apparently contributed to Craft's low popularity rating in a controversial viewer survey that was part of the evidence in the recent court case.

Craft's lawyer did not return *New York*'s calls, but a station insider conceded that part of the blame for the asides rested with the anchorwoman's producers, "who encouraged her to play up her California background." However, he added, "the station never told her to put down Kansas City." Craft is now back on television in Santa Barbara.

A Bumpy Ride for Reagan Women

WHEN IT COMES TO IMPROVING its image with women, the Reagan administration seems to be jinxed, as even astronaut Sally Ride has discovered.

Shortly before the president's recent "caveman" gaffe, 714 female Reagan appointees inscribed a seventeen-foot-long scroll with their names as a congratulatory message to Ride. The scroll was sent to Houston, where a NASA administrator, Lieutenant General James Abrahamson, was to give it to the nation's first spacewoman at a press conference. "But someone in the mailroom chopped it into pieces for shipping," one of the organizers of the effort revealed last week.

Ride: *A scroll too late?*

After conferring with Ride, Abrahamson handed the dismembered scroll, packaged in a binder, to Ride's shuttle commander, Bob Crippen, at the end of the news conference. "The press didn't even pick up that there had been a presentation," said the general's aide, Kathy Mease. The G.O.P. women then presented a new scroll to Ride when she was in Washington, but that ceremony also drew little media attention.

"Things always get mixed up," said organizer Merrie Spaeth, a Reagan appointee to the Federal Trade Commission. "We're just pleased Sally was pleased when she finally got the scroll."

Publishing Notes From All Over

WHY DID MICKEY SCHWARTZ, a top New York City police commander, quit abruptly in June? The reason will be revealed in Barbara Gelb's forthcoming book about the police bureaucracy, *Varnished Brass*. But because it's so "sensitive," says her publisher, G. P. Putnam's Sons, the relevant page, 319, has been omitted from galleys recently sent to reviewers. Pages 320 and 321 of the work by the wife of New York *Times* deputy managing editor Arthur Gelb make it clear, however, that Schwartz was told to turn in his badge after he committed a relatively trivial "indiscretion" under "agonizing pressure." Schwartz, whose friends include members of the city's theatrical and social scene, couldn't be reached. But Putnam's says he cooperated with Gelb. . . . This fall, Delilah Books, a publisher best known for its works on rock 'n' roll, will bring out the first book on the Kennedy clan to have a preface by Ted Kennedy. The senator contributed to *Kennedy: The New Generation*, says his press secretary, because it contains some 300 previously unpublished "very nice photos" of the offspring of John F. Kennedy and his brothers and sisters. "He said he wouldn't have done it if he'd been running for president," added Delilah's editorial director, Jeannie Sakol. The book, whose pictures are by Kennedy-family friend Frank Teti, is largely apolitical. But Robert Kennedy's daughter Kathleen has kicked in an introduction that makes a passing dig at this "era of Reaganomics."

John junior, Uncle Ted: *From* Kennedy: The New Generation.

Photographs: top and center right, Wide World; center left, Mike Pettypool/Uniphoto; bottom, Frank Teti

The Bottom Line/Jack Egan

RIDING THE BULL ABROAD

Investing in Foreign Stocks

THE STOCK MARKET IS GOING THROUGH that long-awaited correction exactly one year after the roaring bull market began. While waiting for the advance to resume, investors might consider looking abroad for investment opportunities.

Most foreign stock markets have rallied in the past twelve months, following the dramatic advance in stock prices that started in the United States last August. The recent rise in U.S. interest rates has taken some of the steam out of these gains, just as it has in this country. But on a number of the leading foreign exchanges the rallies started later and have a lot of momentum left.

"Foreign markets began to pick up after ours did, so they are at a younger stage and in a somewhat stronger position than our market," says David Testa, president of the Rowe Price International Fund, one of several mutual funds that invest only in foreign stocks.

"The international funds lagged somewhat last year but this year have been turning in competitive results with the domestic funds, and in the last two or three months have actually begun doing better, even with a very strong dollar," Testa adds.

When buying a foreign stock, two factors must be considered: the actual price movement of the stock and the strength of a country's currency relative to the dollar.

For example, if a Japanese stock moves up but the yen weakens against the dollar, the price gain translated into dollars is reduced, since each yen will buy fewer dollars. Conversely, if the dollar weakens and the yen moves up, that same stock-price gain is increased.

The dollar has been very strong for several years and in recent weeks has continued to move up against most foreign currencies. The renewed rise in U.S. interest rates has driven the dollar even higher because it attracts foreign funds to this country. Investors abroad sell their own currencies to buy dollars to invest here.

Everyone has been guessing when the dollar will finally turn around. Most experts predict the dollar will stay strong through most of 1983, but they are expecting a significant correction within the next twelve to eighteen months.

When the turnaround comes, investors in foreign stocks not only will benefit from specific price increases in those stocks but also will get a bonus—the foreign currency's appreciation against the dollar. That double leverage is what makes foreign investing especially attractive now, provided the investor keeps that twelve-to-eighteen-month timetable in mind for seeing any substantial drop in the dollar.

Investing in foreign stocks can be done in several ways. I've already mentioned international mutual funds. Besides the Rowe Price International Fund, the Scudder International Fund and the Kemper International Fund have diversified portfolios of non-U.S. companies and represent the purest play of this kind.

There are also funds that invest in specific geographical regions, such as the G.T. Pacific Fund and the Merrill Lynch Pacific Fund, and funds, like the Templeton World Fund, that invest in both foreign and U.S. stocks.

Mutual funds are the easiest way for an individual with only a few thousand dollars to invest to assemble a foreign-stock portfolio. Purchasing shares of specific companies is also possible, however. Some well-known foreign companies, like Sony, of Japan, and Sweden's L. M. Ericsson, trade on U.S. exchanges through what are known as American Depository Receipts, or A.D.R.'s These are receipts issued by banks for shares that have been purchased on a foreign exchange and are kept in their vaults. These A.D.R.'s are then traded on U.S. exchanges as if they were the underlying shares.

Shares of companies that trade only on a foreign exchange can be purchased through the international departments of many brokerage firms. Drexel Burnham Lambert is one of the few brokerage firms that make a special effort to research foreign stocks. "I'm not sure the dollar is as overvalued as many other people think," says Drexel deputy chairman Maurits Edersheim. "The U.S. economy is stronger than other economies, and the dollar is probably overvalued by only 5 percent to 7 percent." But he still sees some good foreign-investment opportunities.

"Japan remains interesting," says Edersheim, but he prefers "companies operating domestically," rather than export-oriented firms, which have already benefited from an undervalued yen. His current choices include two Japanese securities firms, Daiwa and Nomura; Senaio Disney Productions, which has licenses to the stuffed Mickey Mouse

World Stock Indexes

	August 8, 1983	One year ago	1983 high	1983 low
FRANCE/CAC General	130.4	96.0	131.9	96.1
GERMANY/FAZ-Aktien	320.11	223.75	331.65	241.89
HONG KONG/Hang Seng Bank	1028.00	1169.62	1102.64	761.61
JAPAN/Nikkei-Dow	8960.00	7068.28	9112.07	7803.18
SWEDEN/Jacobson & Ponsbach	1519.29	634.14	1519.29	896.16
UNITED KINGDOM/*F.T.* ordinary share	721.3	540.4	731.4	598.4
UNITED STATES/Dow Jones Industrial	1163.06	784.34	1248 30	1027.04

Source: *Financial Times.*

Illustration by Peter de Sève.

dolls and other products sold at the Tokyo Disney World; Seven-Eleven of Japan, a chain of variety stores; and Sekisui Prefab Homes.

He has no selections in Hong Kong, but on the Singapore exchange he likes Overseas Chinese Banking Corporation, Ltd., one of the country's largest banks, and National Iron, which is building the subway system there. "Singapore may take the place of Hong Kong for investors because it is well governed and has tremendous growth potential," says Edersheim.

In Europe, he is particularly keen on companies in Scandinavia and in the Netherlands, and has a few choices in West Germany, where he is "a little disappointed by their rate of economic recovery." He admits France "is cheap, but I'm not sure yet about investing there, because they themselves don't quite know where they are going."

In Sweden, Drexel analysts like Ericsson, the telecommunications company, which recently raised $250 million in the American equity market; Astra, a pharmaceutical company; ASEA B, a pioneer in robotics; and Volvo, the carmaker. But Drexel analyst Margaret Turner says investors should be aware that in Sweden, where the market has been going up for three years, only so-called free shares can be purchased by foreigners, and these often trade at a big premium over the domestic shares because they are limited in availability.

Drexel choices in Norway include Norsk Hydro, Norgas, and Norsk Data, and in Finland, Nokia, a conglomerate. In the Netherlands, selections include N. V. Phillips, the electronics giant; Heineken; Nationale Nederlanden, the country's largest insurance company; and Royal Dutch, the oil company. West German choices are Daimler-Benz, the carmaker; Siemens, that country's General Electric; and, as turnaround situations, Volkswagenwerk and Lufthansa. In England, the picks include Glaxo, the drug company; Saatchi & Saatchi, the advertising firm; and Esco, a money-brokering firm. Finally, Farmitablia Erba, another drug company, is the sole choice in Italy.

The Scudder International Fund has shifted its portfolio in the last couple of years from 60 percent Far Eastern stocks and 40 percent European to the exact reverse, according to William Holzer, a vice-president. Europe now looks more attractive, he says, because "the social-welfare state has peaked in many countries, and in the big recession the trade unions lost much of their bargaining power." As a result, many companies have enjoyed lower costs and higher profitability. At the same time, governments have reduced corporate and shareholder taxes to improve private incentives. "This has put a lot of steam behind European markets, particularly in the Netherlands," says Holzer.

About 12 percent of the Scudder Fund is now invested in the Netherlands, principally in such leading companies as N. V. Phillips; Akzo, a chemical company; Gist Brocades, a biotechnology firm; Ahold, a Dutch retailer; and two publishing houses, Elsevier and V.N.U.

The growing interest in international investing has led Merrill Lynch to make a major move to expand its research capability in foreign stocks. Last month, Merrill hired Kees Schager, from Arnhold & S. Bleichroeder, Inc., to head its International Research Department, and he intends to beef up the division so that it compares to the firm's highly rated domestic-research unit. "This commitment by Merrill will probably prove to be a watershed in brokerage-firm activity in the international arena," says Schager. One incentive is the increasing interest in international investing by billion-dollar institutions like pension funds.

It seems only a matter of time before foreign stocks become a significant part of institutional and individual stockholders' portfolios. ■

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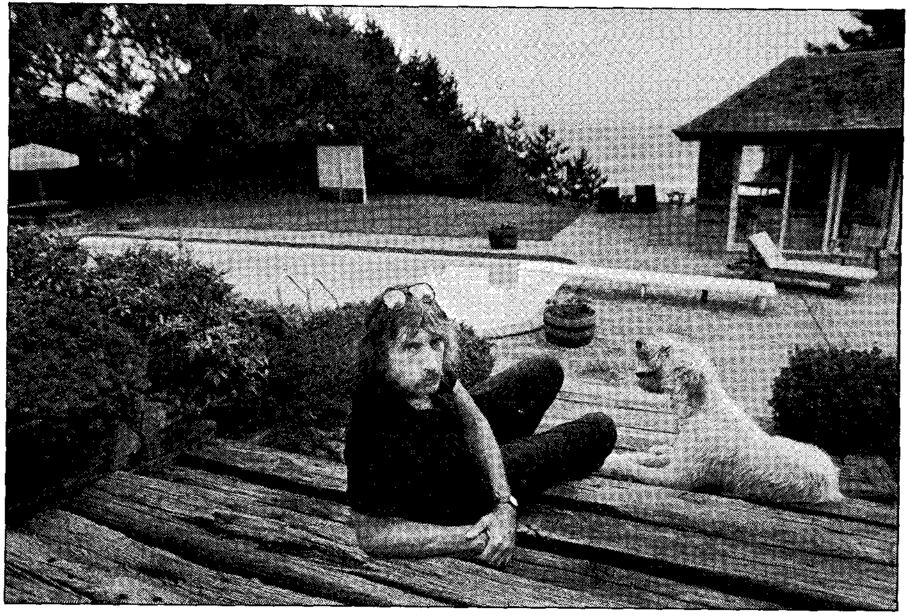

A fine and private place: *Edward Albee and his Irish wolfhound, Samantha.*

JUST ABOUT THE TIME *Who's Afraid of Virginia Woolf?* was in rehearsal, Edward Albee went to Montauk to work with the leading lady, Uta Hagen. Hagen's country retreat was near a bluff, mere yards from the ocean, close to the concrete bunkers used during the Second World War to watch for Nazis hovering in the Atlantic. "I noticed this strange area with longing," Albee says. What attracted him was "height, ocean, deserted. I just took the plunge." Within weeks he had found a house on another bluff, near Gurney's Inn, and bought the tiny place on a complete gamble—"I think before *Virginia Woolf* even opened," Albee says. Over the next years, as his royalties mounted, Albee landscaped and expanded until his modest little home became a vast stately compound of banked lawns dotted with carefully tended hydrangeas amid Japanese pines, a tennis court, and a swimming pool. One of his great pleasures was spending long hours alone on his cliff, staring down at the ocean, watching the gulls or the activities of the people at Gurney's.

One day, he was astonished to see a man in a blue suit making his way down the beach. The man was swarthy and undistinguished, and walked with a tentative gait. Behind him strolled two other men, with towels draped over their arms. Every few feet the man in the blue suit would stop and shake hands with the sunbathers, chatting and then moving on. Alone on his estate, Albee watched, mesmerized by this invasion. "I thought to myself, 'Who is this man, and what could he be doing?' It took me a good while to realize that it was Richard Nixon. To see him in Montauk was, well, bizarre."

The terrain on the highway changes just after the Lobster Roll; the altitude increases sharply, the temperature drops, and the wind off the Atlantic, the scrubbiness of the vegetation, could convince you that you were in another country, far away. In fact, you are in Montauk, at the tip of Long Island, 30 minutes from East Hampton on a good day. Even that, however, is not far enough for some people. Albee complains that East Hampton, which oversees Montauk, "has for years used our town to dump all the motels." Downtown Montauk resembles the more overdeveloped beach communities of the Cape. "I am convinced the middle of Montauk was designed by someone who was let out of a home for the criminally insane," Albee says.

The village aesthetics are not keeping the new settlers away. The East Hampton *Star* is sprinkled with announcements of grandiose building plans. Paul Simon has applied for a "freshwater wetlands permit" to build a house with a "detached two-car garage, driveway, sanitary system and swimming pool" on his twelve-acre preserve, the *Star* reported. For some years, Halston has leased Andy Warhol's compound—before that, the Rolling Stones were in residence—but now Halston, Lauren Hutton, and Peter Beard's brother Anson intend "to subdivide 122 acres of waterfront property for themselves and their friends," according to *Newsday.* Cheryl Tiegs and Peter Beard are rebuilding their windmill, which burned down a while back; Dick Cavett has bought the acreage next to his property to ensure his privacy.

Ralph Lauren, never one to resist fashion, has just spent more than $2-million for the aerie next to Edward Albee. "The trucks and the tractors and the racket next door are driving me crazy," Albee says. "Ralph Lauren is putting in a swimming pool and a tennis court, and the noise is terrible. But I'm pleased that the property is going to be kept intact. It stabilizes the neighborhood, after all."

The first residents of the town, an Indian tribe named the Montauks, were somewhat less grand. The Montauks were conquered by the English settlers of East Hampton, and since then the community has attracted a variety of settlers. Teddy Roosevelt's Rough Riders went to Montauk to recover from yellow fever after the Spanish-American War. Rudolph Valentino always shot his desert pictures on the Montauk sands. In the 1920s, Carl Fisher, the visionary who built Miami, turned his sights to Montauk and decided that it, too, could become a first-class resort for the rich. An enormous Tudor hotel, the Montauk Manor, was erected, as was a "high-rise" office building, a golf club, and homes for executives, before Fisher realized that he was wrong. But for years the Montauk Manor attracted those summer dwellers who liked to put on black tie in the evening and dance to Cole Porter under the stars. Eddie Rickenbacker was once a guest.

The Montauk Manor flourished for a few decades, but Carl Fisher did not. A hurricane hit Florida in 1926, and money stopped flowing out of Miami. The Depression finished him off. The Montauk Manor remained open till the early sixties but is now used only for special occasions—the annual Montauk Greenery-Scenery Celebrity Cocktail Party, for example, which quiet Montauk likes to advertise as its only social event. Each year, Norman Kean, *Oh! Calcutta!*'s tireless producer and a perennial Montauk booster, stages an extravaganza to benefit the Montauk Village Association. "I

Photograph by James Hamilton.

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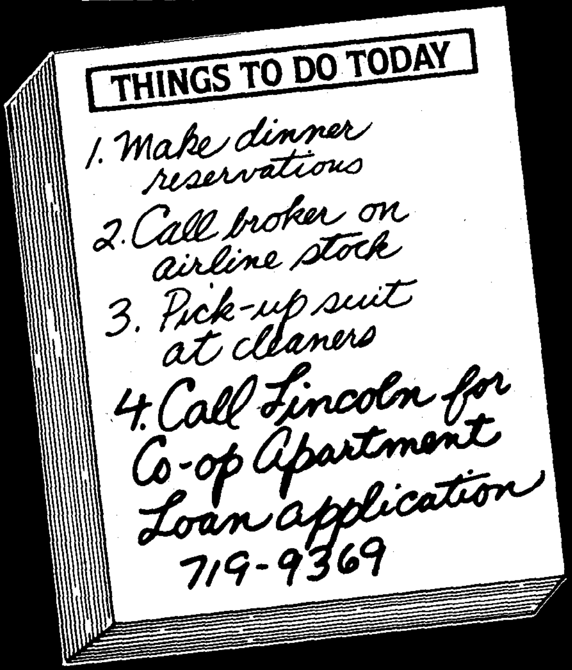
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start working the day after the last party for the next one," Kean says. That means he rounds up dozens of the famous, or the near-famous, to serve as bartenders for the 1,200 or so people who pay $30 each. This year, Kean enlisted Jack Warden, Peter Stone, Anne Jackson, and WNEW's Jim Lowe, among others. Over $40,000 was raised. "The basic function of Norman's incredible rout is to buy enough trees to hide the ugliness downtown," says Edward Albee, who has happily tended bar at the fête for years.

So on a Saturday evening in late July, there they all were under a sudden Montauk shower, getting drenched, to provide the village with trees. Peter Stone had taken refuge under the arch of the Tudor mansion and was characteristically philosophical: "This is the best view anyway as the mob comes in." The mob was headed for the hors d'oeuvre tables—food had been donated by several local restaurants, one of them Gosman's Dock—and the bars. "The whole notion of this party is to eat and drink more than your $30 worth," Norman Kean said. An hour into the rout, most of the hors d'oeuvre trays had been ravaged. Only Gosman's supply of roast beef seemed to be infinite.

The liquor continued to flow, however, and when the rain lifted, the line at Wally "Famous" Amos's bar, outside the manor, snaked for yards. Famous Amos, an old friend of Norman Kean's, had flown in from Honolulu for the event. As he mixed drinks, he played a kazoo. Nearby, Jim Lowe talked to a large woman with an autograph book. "I've been following you all evening," the woman said. "I think you're wonderful." "Thank you," Lowe said. The woman's voice dropped. "Could I ask you something?" "Of course," said Lowe. "What is your name?" Somehow the woman's ingenuousness fit right into Montauk.

The Montauk lovers' desire for quiet does not keep them away from local politics. Albee is worried about the water table of Lake Montauk. "The land cannot take the development," Albee says. For a while, he fought with Nick Monte, the owner of Gurney's Inn. That time, he objected to the helicopters landing on Gurney's beach. "They used to fly in at all hours of the day and night," Albee says. "So a neighbor and I took direct action. No one else had the courage to defy Nick Monte, but we used every bit of political muscle we could muster, and finally East Hampton passed an ordinance against helicopters." Like Norman Kean, Albee will drop in at East Hampton Town Council meetings "to make my presence felt. It's my duty," says Albee, "to try to get the Republican rascals thrown out."

On less strenuous days, Albee might be up in his studio working on a new play or a book of audition scenes. More likely, he might visit the artists in residence at the Edward Albee Foundation, based in the stables of Montauk Manor. Albee built studios and common rooms for the artists—six or seven live there each month half the year—who are picked by a committee. "We're like a younger and more primitive Yaddo," Albee explains—which means that there is no pressure, nobody waits on anybody else, there are no picnic baskets, and "if anybody wants to show me something they're working on, fine; if not, also fine."

The atmosphere at Albee's foundation mirrors the atmosphere in Montauk; there is a quite ferocious desire for privacy in this town, whose residents carp about the awful social life of the Hamptons. Albee's house is unmarked. For years he kept up the sign of the original owners, DAVIS, but each time he would order something in the village he would be told, "Oh, you live in the Davis place." "None of us identify where we live—I don't know why," he says. "Would anyone bother Dick Cavett? Would anyone stop in to see Andy Warhol?"

But for Albee, privacy in Montauk is not a peculiarity. "Contrary to popular opinion, I am not a recluse. At least I don't think so. I thought I had a reputation for being a somewhat dour madman, but maybe that's because I don't like to be bored, so I only go where I want to go. I have many friends here, some even in the Hamptons. Who can I implicate? Max Lerner, Howard Moss, Joanna Steichen."

Isolated on his cliff high in Montauk, Albee reclines on a chaise to get the last of the day's sun. He wears skimpy navy jogging shorts and an Adidas T-shirt and is still sweating from the set of tennis he has just played. A breeze is coming up from the ocean and rustling the pine boughs, and from the pool nearby, laughter floats in the air. Albee stares out toward the ocean in time to see a finch hop onto his terrace. "Hello, birdie," he says. Before the finch arrived, Albee had been contemplating the ideal life: "Twelve months a year in New York, six months a year traveling, and, most important, twelve months each year in Montauk." He talks now about hurricanes, how he loved them, that growing up in Larchmont and Palm Beach—the grandson of the Albee theaters—he was used to the seashore and quite liked the drama of being out in the storm. In Montauk, he is away from other storms, shielded from the blasts of critics ("I'm sure that the mistakes I make in my landscaping are different from the mistakes I've made in my plays, although perhaps certain critics would like to correlate them"), cultivating his own garden. ■

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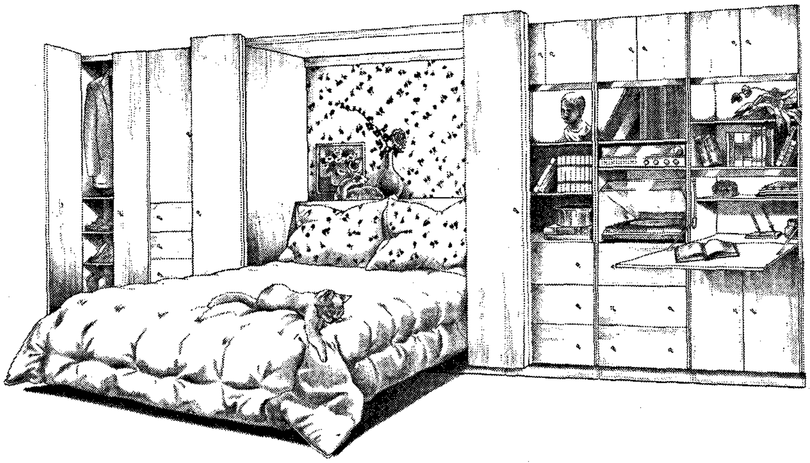

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THE BOOK OF DAVID

Ogilvy on Ogilvy—Again

LEGENDARY ADMAN DAVID OGILVY HAS long professed that he wants to be remembered simply as a copywriter who had some big ideas. His latest book, *Ogilvy on Advertising* (Crown, $24.95), suggests that he has a *new* big idea—that the architect of the enormously successful Ogilvy & Mather agency and such creations as the Hathaway man, the Pepperidge Farm wagon, and Commander Whitehead now wants to be remembered as the dean of advertising, the guru and conscience of an industry.

In *Confessions of an Advertising Man*, published twenty years ago, Ogilvy recounted the story of his agency and the principles that made it flourish. The book sold 800,000 copies, was translated into twelve languages, and earned Ogilvy a medal from Queen Elizabeth II and the offer of a leading role in a Broadway play. His next plunge into publishing, the autobiographical *Blood, Brains & Beer*, published in 1978, attracted little notice aside from some curiosity about the title (to make the six-year-old David Ogilvy strong and clever, his Scottish father prescribed a glass of raw blood and a pint of beer each day, and calves' brains three times a week). *Ogilvy on Advertising* plants the reader firmly back on Madison Avenue, although its author is far from that madding crowd, having given up the agency chairmanship in 1973, moving with his third wife to Touffou, a twelfth-century, sixteen-bedroom château overlooking the Vienne River, in France. Here he spends his days pruning shrub roses, playing croquet, reading history, and reviewing O.&M. advertising.

Ogilvy's perspective has changed with age. Far from the middle-aged Midas he once was, he is, at 72, the inspiring elder statesman. But where he was once only cocky, now he is sometimes whiny, old-biddyish, and full of unseemly self-congratulation—embarrassing stuff. *Ogilvy on Advertising* is "my last will and testament," he tells us. "I'm a natural-born bully, and it's my compulsion to try to persuade everyone to do things my way."

Admittedly, everyone—or at least those in advertising—could do things far worse. Ignore the impudence of the writer, who describes himself as "the Holy Spook of my agency" and what is left is as fine a primer on advertising as has ever been written. Cross where Ogilvy crosses, wait where he waits, and the advertising novice won't get mowed down by the mistakes that fell so many.

In the end, *Ogilvy on Advertising* is an advertisement for Ogilvy himself, and the rules he lays out—for winning clients and writing effective ads—are told anecdotally. Ogilvy follows his own prescriptions: Each rule, each triumph, reminds him of another story from his life, which he shares in all its quirky detail.

It would seem unlikely that a man of Ogilvy's resources would confine all his idiosyncrasies to mere print. And, in fact, he doesn't: A film called *Touffou,* which the agency shows occasionally, tells the founder's life story from his earliest years. From this we learn that Ogilvy was born in 1911 in West Horsley, England, and lived for years in a house that belonged to Lewis Carroll. At thirteen, he was sent to boarding school in Scotland, where he played double bass and croquet. He won a history scholarship to Oxford but says he was so lazy that after two years the school threw him out.

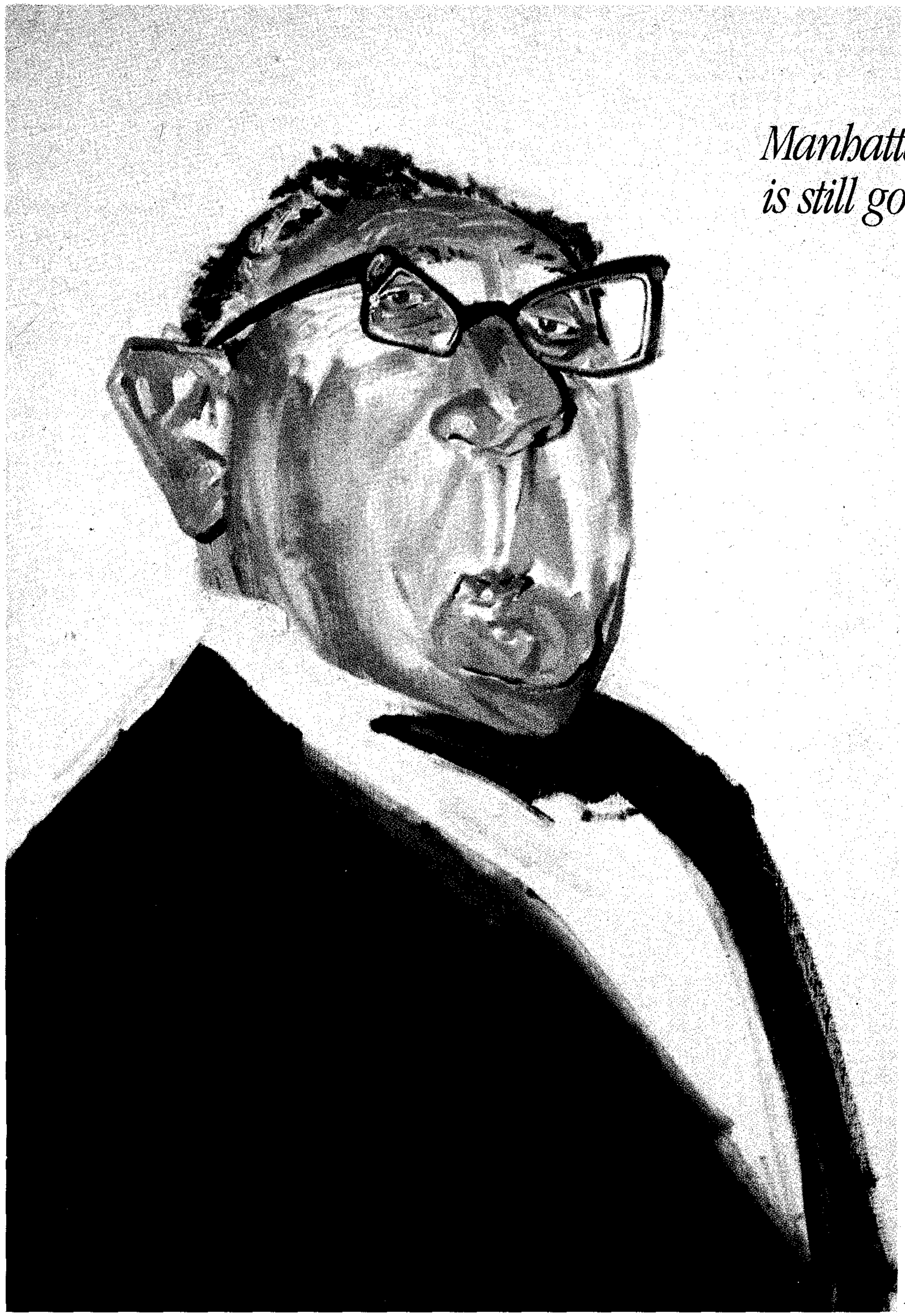
Ogilvy pulled no shenanigans where he next landed: in the kitchen of the famous Hotel Majestic, in Paris. "I stood ramrod straight over a hot stove, ten hours a day, six days a week," he recalls. Once, when Ogilvy was decorating frogs' legs, head chef Monsieur Pitard summoned the other chefs. Ogilvy expected to be fired on the spot, as was Pitard's way. Instead, the celebrated chef advised the others to watch how frogs' legs should be decorated. Ogilvy considers that to be the proudest moment of his life.

Ogilvy at Touffou: *In league with Samuel Johnson.*

Photograph by Susan Heller Anderson/New York *Times*

It's been a life made up of many jobs. He sold Aga stoves in Scotland, farmed tobacco in the Amish country of Pennsylvania, worked for British Intelligence during World War II, and researched for the Gallup organization. At Gallup, he says, he used to start interviews by asking if the subject would rather listen to Jack Benny or Shakespeare on the radio that night. "If the respondent said 'Shakespeare,' I knew he was a liar, and broke off the interview." In 1948, at age 37, he founded Ogilvy & Mather with no advertising credentials, no clients, and just $6,000 in the bank. The agency borrowed clout from England's Mather & Crowther, headed by his brother, Francis Ogilvy, who died soon after. Initially, he worked in research; later he began to use research to generate big creative ideas. His first: a Guinness guide to oysters.

He never lost his love of research, though he warns against using it the way a drunk uses a lamppost—for support, not illumination. Without knowing what people want, Ogilvy writes, he wouldn't have known to position Dove as a toilet bar for women with dry skin, rather than, say, as a detergent soap for men with dirty hands. Research suggested that Shell give out steak knives as a premium; Ogilvy had wanted to offer packets of seashells, until that idea bombed in tests with motorists. Those who shun research



Manhattan's Metternich is still going like sixty

More in the news than ever, Henry Kissinger continues to shuttle between the worlds of diplomacy and society. "Kiss Kiss Kissinger," in the August issue, caught him commuting between identities on the occasion of his sixtieth birthday and discovered that "every one of him was still intact."

Illustration by Philip Burke

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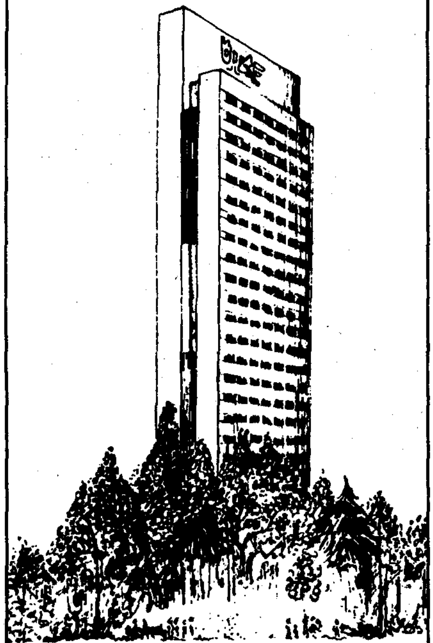
VANITY FAIR

AUGUST 1983

A CONDÉ NAST PUBLICATION

"THE GREATEST HOTEL IN MEXICO CITY... AND THE MOST ENJOYABLE ONE"



That's what travelers say about EL PRESIDENTE CHAPULTEPEC. Regarded as best in Mexico City, this magnificent new 42-story hotel overlooks Chapultepec Park right on Reforma Boulevard. It's close to the Museum of Anthropology, gardens, shops, lakes and monuments. Ten restaurants, romantic night spots, dancing and fine entertainment. House of Maxim's of Paris. Twenty six exclusive boutiques.

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EL PRESIDENTE HOTELS
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800-854-2027
1772950 IHPCME

Consult your Travel Agent, he knows us

EL PRESIDENTE CHAPULTEPEC
CAMPOS ELISEOS No. 218
MEXICO 5, D.F.
Bruno R. Lugani
General Manager

do foolish, wasteful things, like printing white type on black backgrounds (too hard to read). Research shows that photos of prepared foods attract readers more than pictures of raw ingredients. "A blind pig can sometimes find truffles, but it helps to know that they are found in oak forests" is the Ogilvy maxim about research.

Research, Ogilvy readily admits, guided his writing. He used the word "darling" in a Dove ad because tests showed it packed the most emotional punch. He's fond of before and after shots because they seem to fascinate readers. His headlines often sit in quotation marks because that increases recall an average of 28 percent.

But Ogilvy goes beyond statistical research and relies on old-fashioned hard work. He hit upon the famous headline AT 60 MILES AN HOUR THE LOUDEST NOISE IN THIS NEW ROLLS-ROYCE COMES FROM THE ELECTRIC CLOCK after weeks of reading about the car. On other occasions, he recounts, he gave more than time and toil. One Rinso ad advised how to remove stains, showing shoe polish, lipstick, and blood—Ogilvy's own. He claims to be the only copywriter who has literally bled for his client.

Research and homework won't save the day without a big idea, Ogilvy insists. And although he admits to being "one of the more fertile inventors of big ideas," he concedes that in his long career as a copywriter he's probably had no more than twenty of them. Those leaped out at him after he'd stuffed his conscious mind with information, then unhooked his rational thought process. The Pepperidge Farm baker's horse-drawn delivery van was such an invention: He literally dreamed it up 27 years ago.

Ogilvy is a big proponent of direct-response advertising. When he was 25 and working at a London ad agency, his boss politely handed Ogilvy a small account, a hotelier with only $500 to spend. Ogilvy bought 600 postcards, loaded them with copy extolling the hotel's virtues, and watched as the place got booked up. But he's no fan of jingles. "If a Sears, Roebuck salesman started singing when you asked to see a washing machine, you know you'd have a lunatic and you'd run like hell." He doesn't believe that getting advertising remembered will necessarily get the product sold, and he agrees with his colleague David Scott that the former can be accomplished by showing a gorilla in a jockstrap.

Ogilvy on Advertising is as confessional as it is tutorial. Most often the two are combined. It's bad manners, writes Ogilvy, not to use your clients' products. When the agency won the Sears account, Ogilvy—a man addicted to double-breasted blue blazers and crimson suspenders—claims, he started buying all his clothes from the giant catalogue house. "This bugged my wife," Ogilvy admits, "but the following year a convention of clothing manufacturers voted me the best-dressed man in America."

To be sure, *Ogilvy on Advertising* is more than strutting and bowing. There's a heavy dose of humility too. When Dr. Anton Rupert confided that he planned to market Rothmans cigarettes in the United States, Ogilvy so doubted the brand's chances here that he rejected his business—so arrogantly that Rupert said he hoped they'd meet again one day "when you are on the way *down.*" Ogilvy once turned away "a small company which made office machinery" because he'd never heard of it. It was Xerox. When the Guinness account defected, he violated his British sense of decorum. He admits, "I wept in my client's face." But most serious, he "failed to recognize many big ideas—may God forgive me."

There is less contrition than pique in this tome, however. Ogilvy rails a lot. He's irked by committees that "can criticize but cannot create." Then he takes after creative-cultists—more dangerous than vipers—who put originality before selling power. He cites Mozart, who claimed never to have made the slightest effort to compose anything original, to prove his point.

Ogilvy shuns celebrity endorsers, political advertising, and highway billboards. He once paid Eleanor Roosevelt $35,000 to do a margarine spot that elicited mounds of mail. Unfortunately, nobody could remember which brand she had pitched. He would run from using a David Mahoney/Frank Borman/Frank Perdue type. "Only in the gravest cases should you use the clients' faces," he writes. Selling presidential candidates is "totally uncontrolled and flagrantly dishonest," he contends. And though highways with billboards have three times as many accidents as highways without, ugly billboards proliferate because of the powerful billboard lobby, he gripes. But perhaps what grates on him most are those who "gravitate to the clients and bamboozle them with rhetoric. I comfort myself with the reflection that I have sold more merchandise than all of them put together," he writes.

Maybe that is because in the end he remembered and took to heart Samuel Johnson's advice that promise, large promise, is the soul of an advertisement. When Johnson auctioned off the contents of the Anchor Brewery two centuries ago, he did not talk about the boilers and vats but about the potential of growing rich beyond the dreams of avarice. Quite simply, Ogilvy admonishes, "advertising which promises no benefit to the consumer does not sell." To young ad professionals, *Ogilvy on Advertising* delivers on its promise.

NEW YORK'S

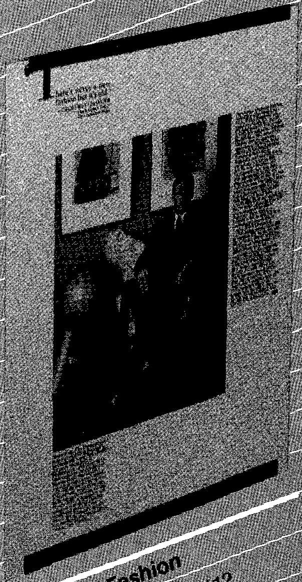
special issues

New York Magazine's got something for you—fifteen very specially themed issues every year, on everything from entertaining to interior design, fashion to travel to Christmas gifts. Tracking the latest trends with a unique style only *New York* can offer, these special issues offer you a very special opportunity. If you're a *New York* reader, you get a chance to take a closer look at today's news, tomorrow's possibilities.

If you're a *New York* advertiser, these special issues—like every one of *New York*'s fifty yearly issues—give you the chance to reach the people that matter—1.2 million upscale, active, acquisitive men and women. Like the city they live in and the magazine they read, they make moves, make waves, make a difference.

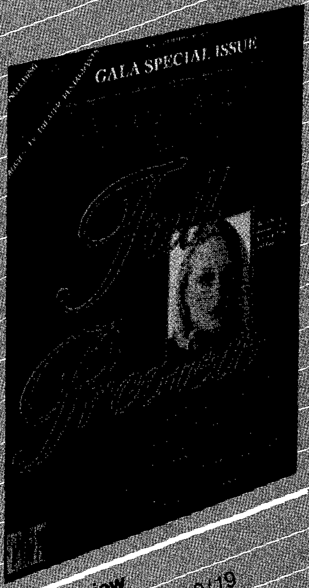
Very special issues. Very special readers. That's what makes *New York* special.

In the next few months you'll be seeing these special issues…



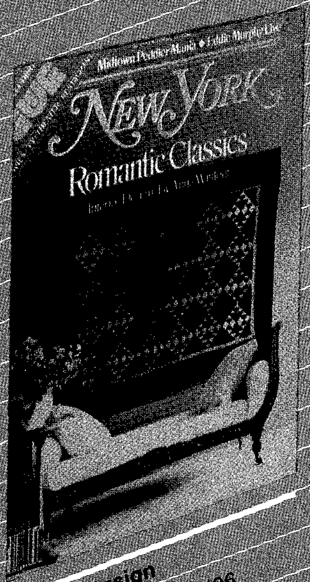
Men's Fall Fashion

Issue Date 9/12
On Sale 9/5
Advertising Close 8/22


GALA SPECIAL ISSUE
Fall Premieres

Fall Preview

Issue Date 9/19
On Sale 9/12
Advertising Close 8/29


NEW YORK
Romantic Classics

Interior Design

Issue Date 9/26
On Sale 9/19
Advertising Close 9/5

CUE
Overcoming the Great Nursery-School Panic
The Crisis in the Banking System, by Jack Egan
NEW YORK
Holiday Entertaining
Great Parties Around the Clock

Holiday Entertaining

Issue Date 10/24
On Sale 10/17
Advertising Close 10/3

NEW YORK

IN AND AROUND TOWN

By Ruth Gilbert

August 15 through 24

S	M	T	W	T	F	S
	15	16	17	18	19	20
21	22	23	24			

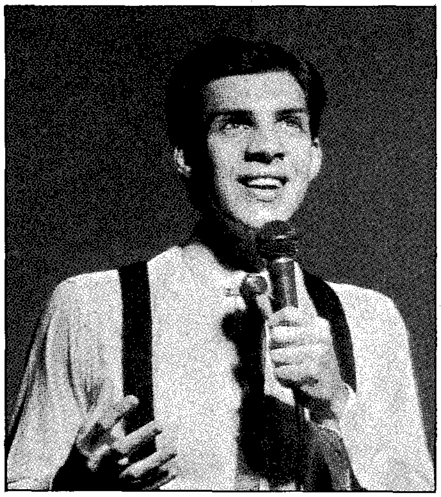
Elephant lovers! Come to the Bronx Zoo August 20 and 21 for an elephant extravaganza for children and adults. See the Savoy Lindy Hoppers at the Studio Museum, in Harlem, on August 19; they're champions, and utterly electrifying. Juliet Prowse stars in *Irma la Douce* at the Westbury Music Fair August 16 through 21, and prices range from $13 to $18.50—a real bargain.

With Respect to Rodney

Now's your chance to see Rodney Dangerfield not being insulted—much. In *Easy Money,* he stars as a solid family man who in order to inherit from his loving mother-in-law must abstain from everything worthwhile in life. The film opens August 19 at Loews New York Twin 1 and other theaters around town.

Samurai Orientation

Carnegie Hall Cinema is continuing its festival through September 8, with delightful films you've seen before and would love to see again. For instance, here's Toshiro Mifune (far right) in Akira Kurosawa's classic *Yojimbo,* which you can catch on August 19 and 20.



Jerry-Lilt Music

Jerry Castaldo is appearing at Freddy's Supper Club August 18 and 19. Jerry is a stand-up comedian who also sings and dances. He's been tagged as versatile and talented by various critics, and we'll probably be seeing lots of him on the nightclub circuit.

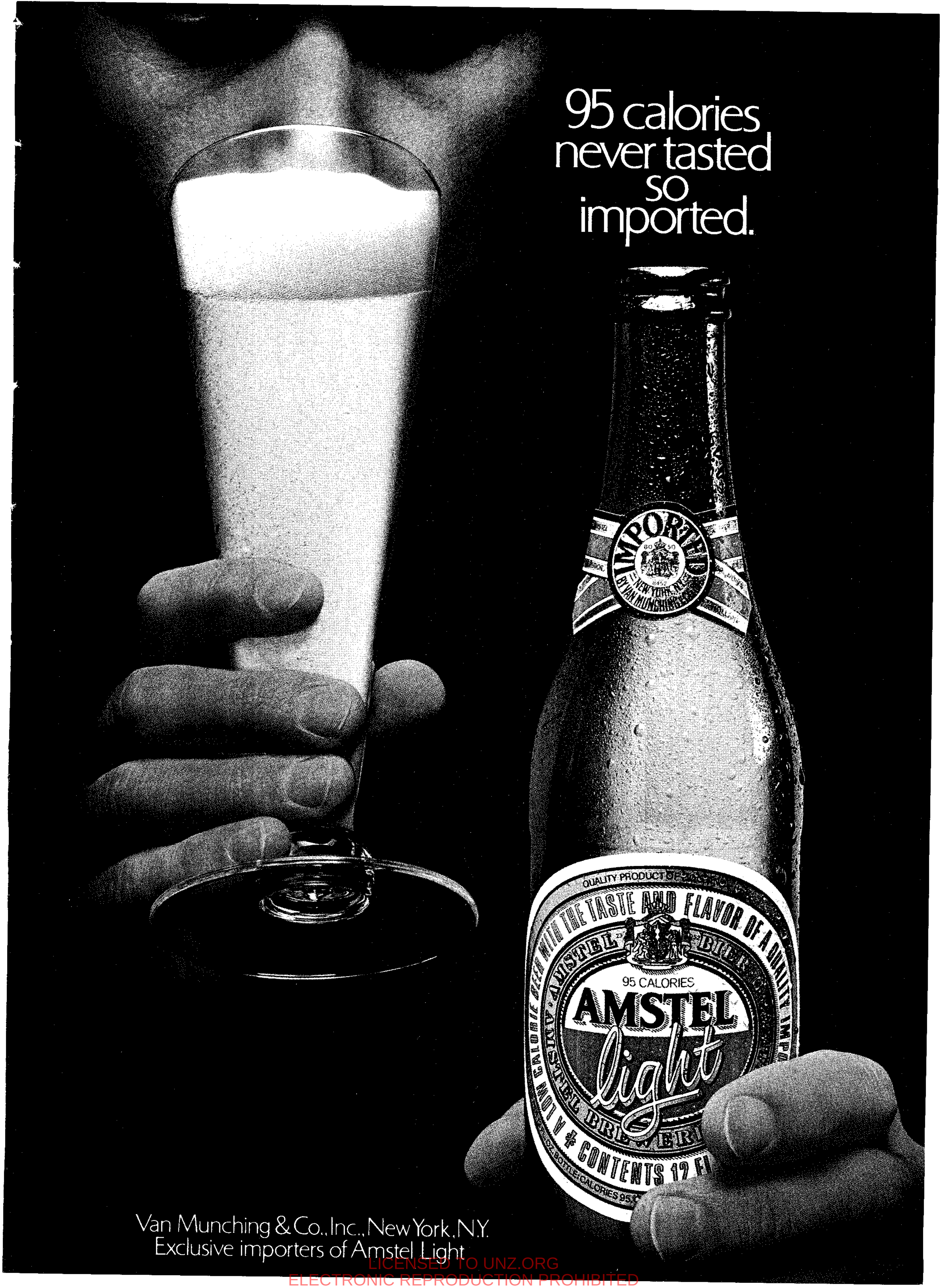
Acquiring a Habit

Lynn Redgrave (below) has taken over the title role in *Sister Mary Ignatius Explains It All for You,* as well as that of Sarah Siddons in *The Actor's Nightmare.* Christopher Durang's long-running double bill is now in its second year at the Westside Arts Theater.

PLAZA COURT
865

Harlem on His Mind

Titus H. Walker, who specializes in black historical plays of social significance, is the author of *Harlem Renaissance,* a musical about Harlem during the twenties and thirties. It has a cast of twenty singers and dancers, and plays the Carter Theater August 19 through 21. From far left, Ralph Beazer, Pearl Bailey (not *the* Pearl Bailey), and Walker, getting into the mood.


95 calories never tasted so imported.
IMPORTED
NEW YORK, N.Y.
BY VAN MUNCHING & CO.
QUALITY PRODUCT OF
A LOW CALORIE BEER WITH THE TASTE AND FLAVOR OF A QUALITY IMPO
AMSTEL BIER
95 CALORIES
AMSTEL
light
AMSTEL BREWERIES
CONTENTS 12 FL
CALORIES 95

Van Munching & Co., Inc., New York, N.Y.
Exclusive importers of Amstel Light

The Big Story You Won't Rea

The New York

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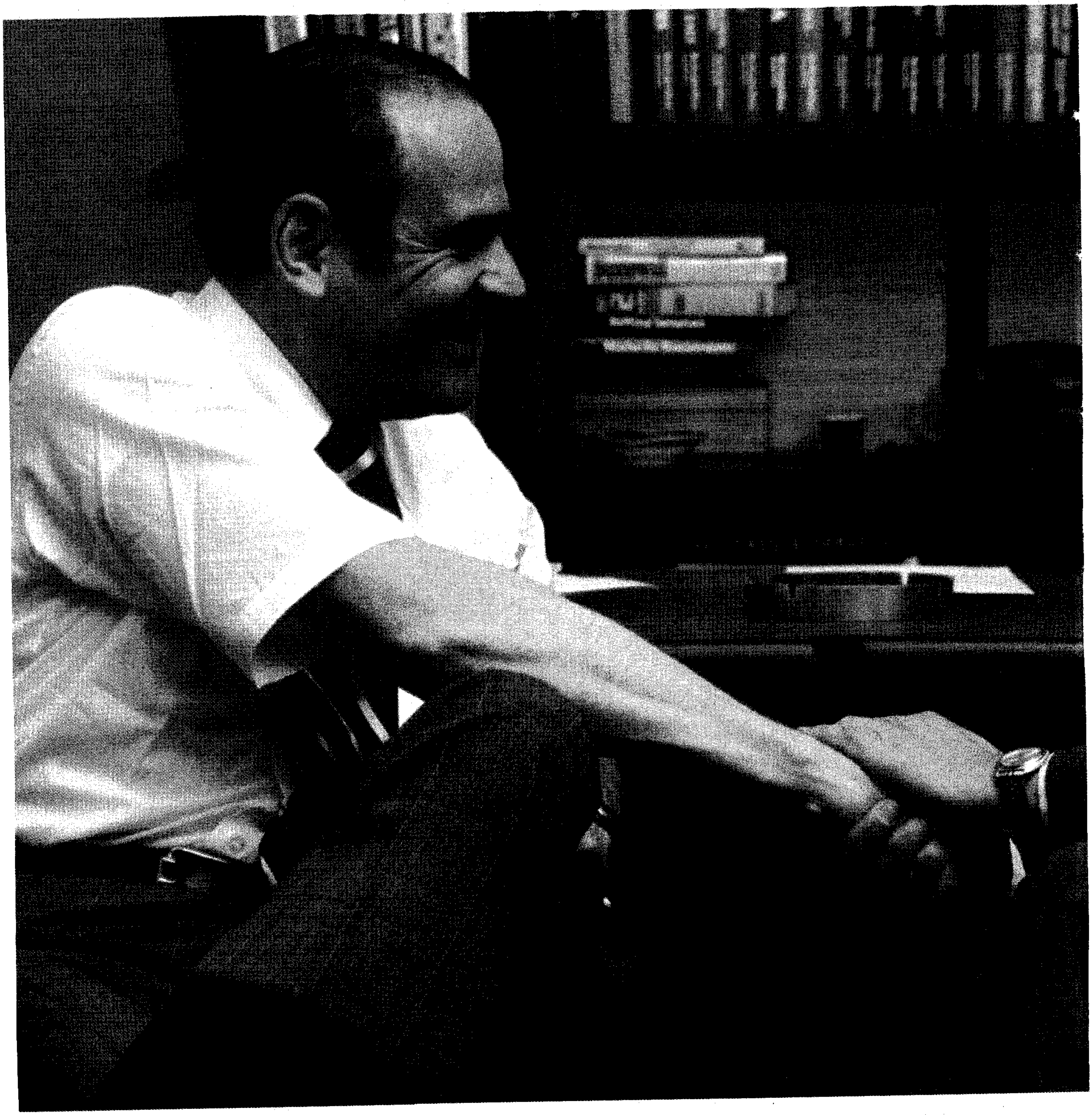
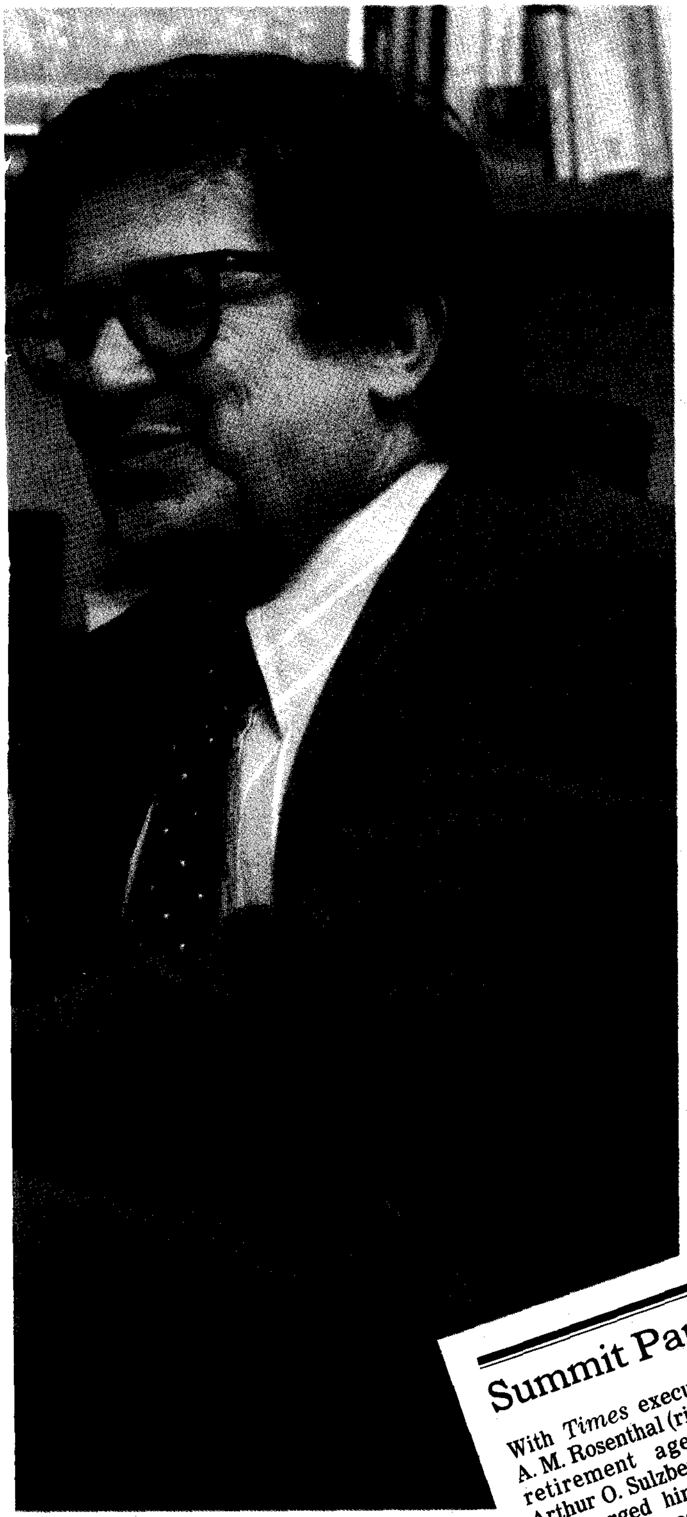


imes

50 cents beyond 75 miles from New York City,
except on Long Island.



Summit Parley

With *Times* executive editor A. M. Rosenthal (right) nearing retirement age, publisher Arthur O. Sulzberger is said to have urged him to find and groom a successor.

Photograph by Dirck Halstead/Gamma-Liaison.

ROSENTHAL REPORTED SCOUTING A SUCCESSOR

FERMENT STIRS NOTED PAPER

By CRAIG UNGER

ONE DAY EARLY LAST MONTH, HALF A DOZEN EDITORS OF *The New York Times Magazine* filed into the outer sanctum of executive editor Abe Rosenthal's third-floor office, overlooking Shubert Alley on West 44th Street.

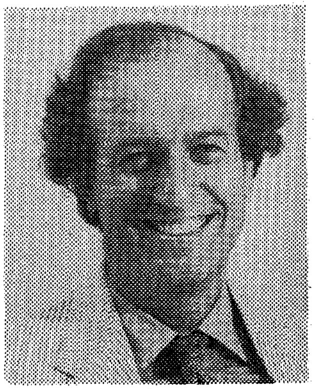
They were there for the regular weekly meeting, though this one had something new on the agenda. A recently launched column—"About Men"—had been receiving considerable criticism from inside the *Times* and out. Rosenthal, however, told the editors that the column would pick up momentum as soon as it started to deal with more personal issues confronting men, like marriage, divorce, and illness. Or retirement, someone suggested. After all, a lot of men face intense emotional trauma when forced to retire at 65.

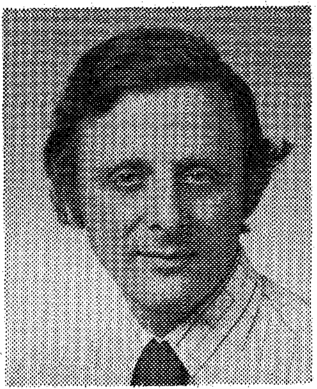
Retirement is an issue that Rosenthal, 61, has probably thought about often. Before the meeting was over, he made a comment that was soon being whispered all around the Times building.

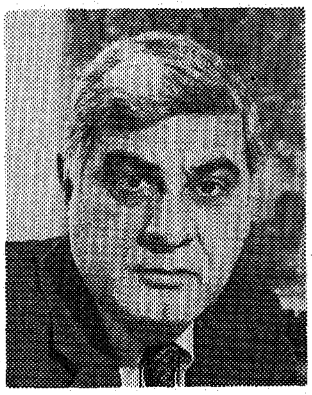
"By the way," he said jokingly, "I'm never going to retire."

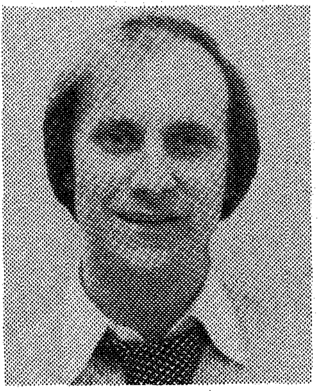
The big story at the *Times* these days isn't being written up in the paper. Despite his jokes, A. M. Rosenthal, the man who's headed the *Times* since 1969, who's ruled it as no one did before him, is moving into his final years as editor. Though he used to talk about staying on into his late sixties, Rosenthal now says he will "probably" step down when he reaches the mandatory-retirement age, in four years. Some *Times* staffers think he's actually been ordered by publisher Arthur O. Sulzberger to groom a successor. Gossip and succession scenarios have been flying back and forth between the third-floor newsroom and the fourteenth-floor executive suites. Reporters and ex-employees delight in passing on the latest rumors, but few people will speak for the record.

Meanwhile, a handful of *Times*men thought to be on the fast track have been competing for the most powerful job in journalism. Among them, editorial-page editor Max Frankel is said to be the top contender if the *Times* decides to go with an interim boss to smooth the transition to a new generation of leadership. But if the paper chooses to go straight to that new leadership, four younger men are considered the chief candidates: foreign editor Craig Whitney, Washington-bureau chief Bill Kovach, Johannesburg-bureau chief Joseph


Craig Whitney


Joseph Lelyveld


Bill Kovach


Warren Hoge

Four Cited as Leading Candidates for Most Powerful Job in Journalism

Four younger men are thought to be on the fast track at the *Times* to succeed executive editor A. M. Rosenthal if the paper decides to bring in a new generation of leadership. The four are: foreign editor Craig Whitney, 39, a popular former *Times* correspondent in Moscow and Saigon; Johannesburg-bureau chief Joseph Lelyveld, 46, regarded as perhaps the brightest journalist at the *Times* but short on administrative experience; Washington-bureau chief Bill Kovach, 50, who's well liked by his reporters but lacks foreign experience; and Rio de Janeiro–bureau chief Warren Hoge, 42, considered the long shot on this list, in part because he arrived from the New York *Post* only seven years ago.

Lelyveld, and Rio de Janeiro–bureau chief Warren Hoge.

Officially, of course, none of this has been deemed news that's fit to print—or even to comment on. After all, say the paper's executives, Abe Rosenthal has been aware of the *Times*'s retirement policy since he began work there 39 years ago. As Rosenthal nears retirement age, they say, it's only proper that the ordinary process of succession should begin.

But the *Times* is no ordinary company. In some ways it's more like a nation-state, with various duchies and fiefdoms, lords and vassals. A change in regime happens but once a generation. At stake is not just the top editing job but the careers and dreams of scores of *Times*men and women, many of whom have lined up behind one rising power or another within the company. The ultimate departure of Rosenthal means the replacement of not simply one man but an entire team, whose presence has defined the character of the world's greatest newspaper.

*Times*men tend to describe the current situation at the paper in the kind of clichés that show up in op-ed-page essays on Eastern-bloc satellites. As one reporter put it, the *Times* bureaucracy is "placid and orderly on the surface," though that serves only to "conceal a vast power struggle." Because the *Times* has a sense of "its place in history," said another, it cannot afford to make quick, "ill-considered decisions." Instead, added a third, the paper moves "with glacial speed," and the slightest bureaucratic twitch is invested with "hidden meaning." Said Craig Whitney, a former Moscow-bureau chief, "It's exactly like the talk that goes on about the Kremlin."

THE TEMPEST AT THE *Times* BEGAN ROUGHLY SIX months ago. "It is common knowledge," said one source, "that the publisher and Sydney Gruson [vice-chairman of the *Times*] talked to Abe, and the subject of their talk was grooming potential successors."

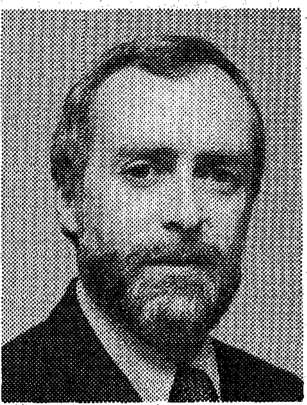
Until then, the timing of Rosenthal's retirement had long been an open question at the *Times*. Many people—Rosenthal among them, it is said—assumed that he would be allowed to stay on the job as an exception to the company policy.

"What kind of executive would I be if they had to prevail upon me [to groom a successor]?" asked Rosenthal in a recent telephone interview. "There's no mystery here. The whole process started years ago, and it will be going on for a long time. I'm amused to hear it just started. Nobody will be chosen for X number of years—probably four. We have a lot of talented people, but no candidates. I couldn't give you within seven people who my likely successor is. I hear the rumors—some of them are fantastic. And every time someone gets a new bureau assignment, there will be more rumors."

He denied that he had asked for and been refused an exception to the company retirement policy. "The retirement age is 65. I have not asked to be extended beyond that age, so how could I have been refused? The subject has never come up. That is total hogwash." He added that if he had had any conversations about staying on for several additional years, he was simply "joking."

A number of Rosenthal's colleagues agree that his references to an extended tenure weren't serious. "He's always joking about staying on until he's 75," said assistant managing editor James L. Greenfield. "At one point we thought of having T-shirts made saying, 'We'll be here forever.' "

But some employees see it differently. "Abe won't go quietly," insisted one writer. "He'll have to be carried out feet-


Sydney Schanberg

Hedrick Smith

first." "There's no question in my mind that he wants to stay on," said one high-ranking editor. "He's told people time and again that he wants to stay on at least until he's 67 or so."

Even if Rosenthal does leave the *Times's* top editorial post, he probably won't leave the paper entirely. He's already started contributing long articles on foreign affairs to the magazine—most recently, his reflections on returning to Poland, where he'd been a correspondent in 1958 and 1959. And at least one of his colleagues thinks he'll stay on as a columnist.

GROOMING A SUCCESSOR IS A PROBLEM FOR ALMOST any organization with a strong, established leader. At *The New Yorker,* the question of who will succeed editor William Shawn, 75, has been the subject of speculation for years. And at the Washington *Post,* executive editor Ben Bradlee is now 61 and does not have an obvious successor on deck. "No one wants it announced that you are in your sunset years," said one *Times*man. "As soon as it becomes clear you are a lame duck, you begin to lose all your power."

But the *Times* and Rosenthal present a special set of problems. In the fourteen years since he took over, Rosenthal has amassed an unprecedented amount of power in an institution that is unusually resistant to change. In 1976, Rosenthal brought the Sunday *Times,* until then an independent department, under the sway of the daily paper. Similarly, he brought the Washington bureau, traditionally a separate power base, under New York control.

But Rosenthal's greatest legacy at the *Times* is in some ways incongruous with the reputation that he carved out for himself as a Pulitzer Prize–winning foreign correspondent and as a feisty metropolitan editor. When he took over in 1969, there was talk that he would be the first editor in the recent history of the paper to have to worry about money. But by late 1978, Rosenthal, along with his trusted and powerful lieutenant, deputy managing editor Arthur Gelb, had picked up the right cues from the marketplace and put together five weekday special sections—"SportsMonday," "Science Times," "Living," "Home," and "Weekend." Their appearance transformed the character of the *Times.*

Suddenly, the staid *Times* was running stories like "Fear of Frying?" by Erica Jong, a discussion of the tribulations of cooking, and "All About Mattresses." The paper took advantage of the lessons learned by the city magazines that had blossomed in the seventies, and actively sought out readers in the upscale bedroom communities in the metropolitan area. Circulation picked up slightly. And, more important, the special sections enabled the *Times* to reach out for new advertising. By 1982, the stagnant economy notwithstanding, advertising linage was up nearly 45 percent over comparable figures for 1975, before the new sections began to appear.

Under Rosenthal, the newspaper's profits have soared, and Wall Street has responded accordingly. Last week, New York Times Company stock was trading at around $78 on the American Stock Exchange, about seven times its price in 1975. Morale in the newsroom, however, has sunk to new lows. The *Times,* of course, is a tradition-bound paper, and one of its least happy traditions is that morale—in the newsroom, at least—has always been low. "The newsroom is where the deadwood is allowed to accumulate," said one staffer. "Reporters mostly don't grow old at the Washington bureau or at any of the foreign bureaus. They're always brought back to New York. They know their careers are not going anywhere. In addition, you've got about 75 reporters on the metro beat who are fighting for about fourteen columns or so of space. These people are so desperate to get a big story, it's bound to be a snake pit."

But Rosenthal's detractors claim he's made things worse. Some of the grumbling is directed at the special sections. "Those new sections have been tremendously successful financially, but they are just window dressing for advertisers," said one reporter. Around the newsroom, the "Living" section is often referred to as the "Having" section. A recent article in the *Washington Journalism Review* criticized Rosenthal for supposedly letting city coverage lapse while giving more space to stories that would interest high-income readers in the suburbs.

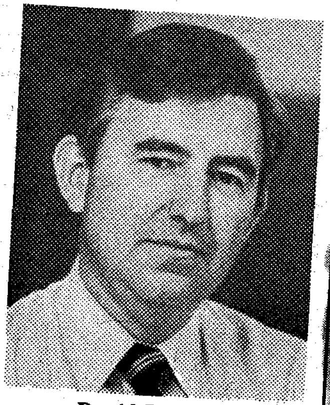
What's more, some people regard Rosenthal and Gelb as autocrats who sometimes shape the news to fit their own

Three Thought Not in Running

Several of the current leading editors at the *Times* are ranked as long shots at best in the competition for the top editorial position at the paper. These men include "Business Day" editor John M. Lee, 53, who's named as a candidate by some observers and not by others; national editor David R. Jones, 50, who's popular and holds a powerful position at the paper but who's not regarded as a favorite of Rosenthal's; and metropolitan editor Peter Millones, 46, who is not deemed a serious contender.

John M. Lee

Peter Millones


David R. Jones

Early Favorites Sidetracked

Robert Semple

The three journalists once considered most likely to rise to the top at the *Times* have all apparently been sidetracked. Sydney Schanberg, 49, as metropolitan editor was often at odds with his superiors; Hedrick Smith, 50, was criticized for the way he ran the Washington bureau; and Robert Semple, 47, as foreign editor was regarded as a poor administrator.

Photographs courtesy of the New York *Times* particular vision. Last year, for example, Gelb's wife, Barbara, wrote a laudatory profile in the *Times* magazine of author Jerzy Kosinski, a friend of both the Gelbs and Rosenthal. When the *Village Voice* later attacked Kosinski for supposedly relying heavily on assistants in preparing his books, the *Times* published a remarkable 6,500-word defense of the author. *The New Republic* and *Publishers Weekly,* among other publications, later charged that Rosenthal and Gelb had used the *Times* to favor their friends and punish their enemies.

What seems to bother staffers most about Rosenthal, however, is his style of management. Brilliant, tough, temperamental, and mercurial, Rosenthal is more feared than disliked. "I remember hearing Abe say something to the effect that 'at the *Times* we hire the best people we can, and then we train the survivors,' " recalled one insider. "They love to watch you flounder, so you have to be adept at surviving the acid political environment. Abe can smell fear, but if you can take it and not sweat, he'll treat you as an equal. Believe me, it's not Woodstock, it's not the Summer of Love."

Rosenthal's style, of course, has its defenders. "In my lifetime, I don't know anybody who has the talent Rosenthal has as an administrator, writer, and editor," said Gay Talese, who wrote a book on the *Times, The Kingdom and the Power,* and is a longtime friend of Rosenthal's. "I'm an admirer. Eighty-five percent of the people are going to knock him, I know. It's easy to come up with things that are critical of him. But the fact is he simply knows a lot more than the people who are criticizing him." Even Rosenthal's critics credit him with putting through more major changes than any editor in *Times* history, while at the same time being the staunchest guardian of the paper's traditions.

But a number of talented people have left the paper during Rosenthal's tenure. "We've lost dozens of first-rate reporters in the last few years," said one employee. "These aren't just disgruntled reporters who couldn't cut it. These are talented writers who didn't quite fit the mold—a Pulitzer Prize winner like John Crewdson, journalists like Lesley Oelsner, James Sterba, Paul Montgomery, Richard Eder, Carey Winfrey, Molly Ivins, Charles Kaiser, Grace Lichtenstein, Tony Kornheiser, Hilton Kramer, John Leonard. Many didn't enjoy functioning in a management run by fear, and others just weren't given long enough leashes."

The Frankel Scenario

Editorial-page editor Max Frankel is considered a likely successor if none of the younger candidates is deemed ready when Rosenthal retires. Frankel, now 53, might not represent a lengthy commitment, and he's thought capable of keeping the paper on course while preparing a long-term editor. Frankel is also the only Pulitzer Prize winner among the leading contenders.

Rosenthal's critics claim he's unwilling to tolerate strong personalities who don't always agree with him. "The chief operating principle here is fear," said one reporter. "That does not exactly encourage enterprise. What anybody has to do here is conform in all matters of any importance to Abe. As soon as someone gets too talented and can stand on his own, Abe can't stand it; it's too threatening."

Gene Roberts, the popular former national editor who left in 1972 to become executive editor of the Philadelphia *Inquirer,* is often cited as one potential successor driven out by his own talent. "If you go back just two or three years," said one former reporter, "you'll find that Abe had three possible successors right exactly where they should have been—Bob Semple [then foreign editor], Hedrick Smith [then Washington-bureau chief], and Sydney Schanberg [then metropolitan editor]. They were all the right age, had the right training, the exact right mix of experience. Schanberg and Smith had both won Pulitzers. No one dreamed all three would go off the track." Of course, Semple, 47, and Smith, 50, may be out of the running for reasons other than an inability to get along with Rosenthal. Within the *Times,* Smith, now chief national political correspondent, was widely criticized for the way he ran the Washington bureau, and Semple, now editor of the op-ed page, was well liked but considered a poor administrator. As for Schanberg, 49, now on medical leave from his job as an op-ed-page columnist, a *Times* employee noted, "Some say Sydney was hard to work with. But he also disagreed with his superiors too much. And Abe doesn't like people who disagree."

ROSENTHAL WON'T HAVE THE FINAL WORD ON HIS successor. That decision falls to Arthur O. "Punch" Sulzberger, the 57-year-old publisher of the *Times.* His style—cool, unimposing, understated—contrasts sharply with Rosenthal's.

But by all accounts, Sulzberger thinks Rosenthal has done a remarkable job, from both an editorial and business point of view. "When Abe took over, we were a two-section paper with declining revenues, and all the studies showed that in the long run we wouldn't make it," said one source. "People can always complain about morale, but the fact is that Abe should get credit for allowing the *Times* to avoid the fate of dozens of other daily papers. Today, we have four sections, new readers; we're more stylish and have reached new advertising markets. We can launch something like the *Sophisticated Traveler* [a new travel magazine inserted in the Sunday *Times*] and sell more than $1 million of advertising for what is essentially an untested and unknown product. That represents an enormous coup on Abe's part. In an age in which television has so diminished the power of so many dailies, the *Times* has maintained its power, its stature. It still has the financial resources to do things no other paper can.

"But for the next generation, there will be a whole new set of questions to deal with. The national edition of the *Times* has been reasonably successful, but how can the *Times* become a real national newspaper? How will the *Times* respond to the new technologies—teletext, and that kind of thing? Many of those questions are not even defined yet and won't be for ten years. But the *Times* is a great believer in reflection, especially in matters of personnel. It believes in the long learning curve, and that means you have to get on the escalator and stay there."

Rosenthal won't select his successor, but he will preside over the complicated process of preparing him—and therein lies his power. To be a serious contender for the job, a candidate should have experience as a reporter, as a foreign correspondent, and as head of a sizable department. A Pulitzer Prize is a helpful credential. It would be an extraordinary break with tradition for a non-*Times*man, particularly one who had once worked at the *Times* and moved on, to get the job. "If you leave the *Times,*" said one reporter, "even if it's for a much better job, it is thought that you have shown bad judgment."

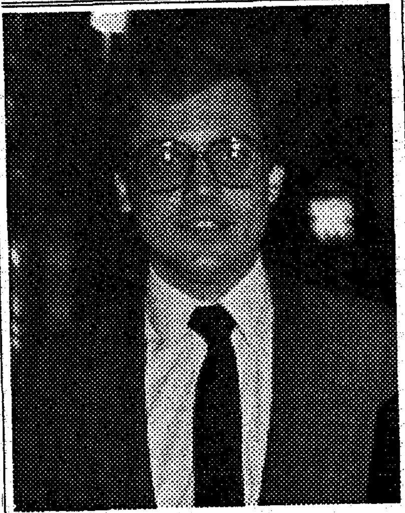
Any serious candidate must have a certain degree of *Times*ian polish and sophistication. "This is like selecting a prime minister or a pope," said one reporter. "The executive editor of the *Times* is not just a journalist, he's head of his own nation-state, and he must be adept at traveling in those

‘It’s YOUR Newspaper…I Just Work Here’

When the day comes to pick a new executive editor at the *Times*, one of the most influential participants in the decision may be the man whose current title is group manager of insurance advertising. That post isn’t even particularly powerful in the advertising department, but this group manager is Arthur O. Sulzberger Jr., the 31-year-old son of the publisher. “One key to the whole process is Arthur,” said a well-informed staffer. “After all, whoever the next editor is, the chances are he will have to work with Arthur.”

In his five years at the *Times*, Sulzberger has already worked in several departments—on both the editorial and business sides—in the process of being groomed to take over from his father. The inheritance is not fixed, however. Punch’s successor is certain to come from within the extended Sulzberger family, but several cousins are also competing for the job. The decision will essentially be up to the family, not the board. Punch, his mother, Iphigene, and his three sisters all vote. At the moment, however, Arthur junior is considered the heavy favorite to be the next publisher.

He’s low-key and disarming about his princely status. As a reporter on the metropolitan section and in the Washington bureau, he was highly regarded by his colleagues. In the advertising department, a button reading “It’s YOUR Newspaper … I Just Work Here” is pinned to the bulletin board of his cubicle. More surprisingly, Sulzberger is unusually outspoken at an institution that values extreme discretion. He’s openly criticized the Rosenthal-Gelb regime, particularly over last year’s Kosinski affair (page 26). When the *Times* magazine carried the profile of the author, Sulzberger voiced his dismay in the newsroom. When the paper later ran the article defending Kosinski, Sulzberger again expressed his displeasure. Finally, last November, Sulzberger invited ex-*Times*man Charles Kaiser to a party at his house shortly after Kaiser wrote a *Newsweek* article criticizing the *Times* and citing a number of petty abuses of power by Rosenthal and Gelb.


Arthur O. Sulzberger Jr., 31, may someday take over from his father as publisher of the *Times*.

Sulzberger’s views may have caused some discomfort to executives at the paper, but they’ve earned him the respect of many reporters. “It’s one thing that gives me hope for morale getting better around here,” said one.

Some people think that he will become associate publisher in two or three years and that gradually the reins will be turned over to him. During his days on the metro desk, he felt comfortable enough in the forbidding newsroom to pad around in his stocking feet, an old work habit. Many reporters who are watching his ascendancy with amusement refer to him behind his back as “Pinch.”

Exactly what role he’ll play in the selection of the new editor is uncertain. If Punch chooses an interim editor like Max Frankel, it’s likely that his son will have little say in the matter. But if the *Times* decides to go with a younger man to shape the paper for the next generation, Arthur junior may participate in the decision. —**C.U.**

circles. It helps to have married well; you can’t entertain a prime minister and introduce him to the grocer’s daughter.” And he must be of the proper bearing and contour. News editor Allan M. Siegal, who’s considered a long-shot candidate, has recently shed over 100 pounds. “I’m sure he’ll say it’s for his health and personal reasons,” said the reporter, “but the fact is that the next editor is not going to be some roly-poly fat guy.”

With such an extensive list of prerequisites, time becomes paramount. “A lot of people think that Abe will step down in three years or so, even before the mandatory-retirement age, and go off to finish writing his memoirs,” said one source. “If that’s the case, you have to ask if three years is enough time to groom a successor. Almost none of the likely candidates a generation younger than Abe fit the bill.

“If you buy that argument, then you have what is known as the Interim Editor or Max Frankel Scenario. Let’s say that over the next year Abe makes no progress in finding a successor. Let’s say that the fourteenth floor decides that preparing an heir is not one of Abe’s greatest skills. Then someone like Frankel might become appealing to Punch. He’s old enough—53—so that he wouldn’t represent a long-term commitment. He’s not someone who would shape the *Times* over the next generation, so it’s not so much a question of him having a vision. But he could easily come in with a mandate to keep the paper on its course and select a new, long-term successor. He would not bring to the task all the emotional baggage that Abe has.” Frankel has another advantage over the other candidates—he is the only Pulitzer Prize winner among them.

The prospect of anyone—especially Frankel—taking over the job of preparing a successor might be a powerful incentive for Rosenthal to move faster. “It would drive Abe crazy if Frankel were to become his successor,” said one observer. “After all, they were bitter rivals. Max was editor of the Sunday *Times* when Abe brought it under the wing of the daily. Even if it’s not true, a rumor about Frankel might be the kind of thing the fourteenth floor might leak intentionally as a way of pressuring Abe to accelerate the process.”

Rosenthal may also be feeling pressure from the presence in the newsroom of McKinsey & Company, a management-consulting firm that has worked with the *Times* for years. For the most part, McKinsey has concentrated on the business side of the paper, but nearly a year ago the consultants began a survey of the news department. “They came in at my invitation, because when you have someone running a department the size of the metro section or the Washington bureau you have someone who is basically a journalist managing as many as 90 people, running a multi-million-dollar budget,” said James Greenfield, an assistant managing editor. “So we wanted to know how it could be run more efficiently. The one thing we absolutely did not discuss was who the next editor would be.”

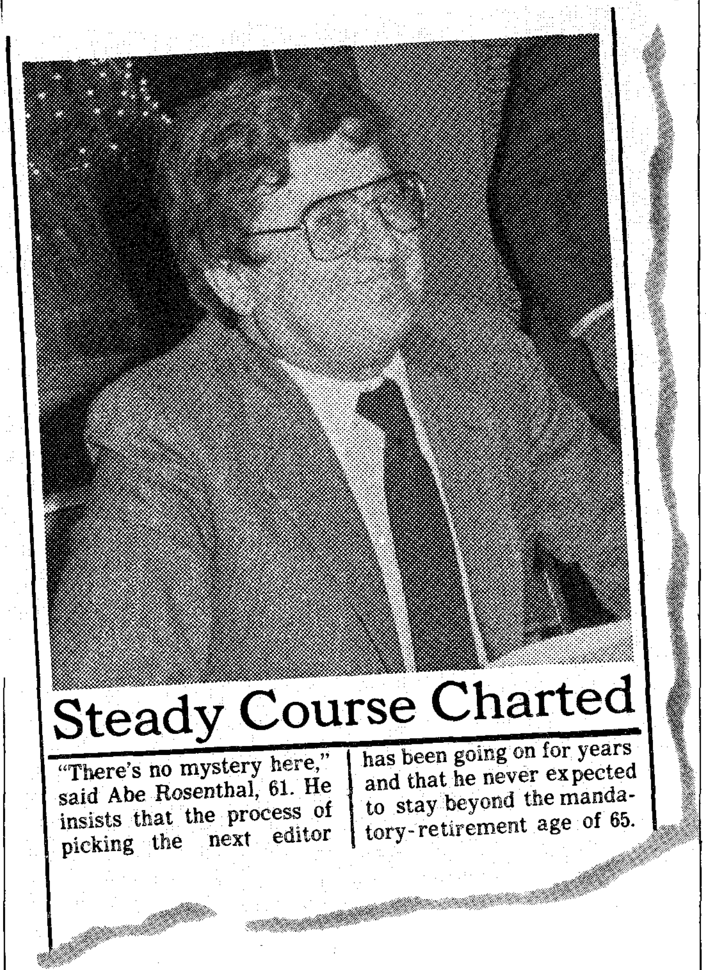
Other sources at the *Times* maintain that McKinsey was

Photograph: *Women’s Wear Daily*/Fairchild Syndication.

introduced by the publishing side of the paper. Even then, however, the consultants couldn't have been brought in without Rosenthal's consent.

IN ANY CASE, THE PROCESS OF CHOOSING A SUCCESSOR IS well under way, and over the next year or so a number of key shifts in *Times* personnel are expected. "How else can you compare the relative merits of our man in Johannesburg with the Washington-bureau chief?" asked one staffer. "Their jobs are so different."

It is widely believed that Rosenthal has given Sulzberger a list of candidates. No one actually claims to have seen such a list, however, and the names purportedly on it vary depending on who's talking. All the candidates—like most of the people running major media organizations—are male and white. Most of Rosenthal's lieutenants are considered out of contention, partly because of their ages and partly because they're too closely identified with his regime. Among them, Gelb and Greenfield are both 59 and managing editor Seymour Topping is 61. Metropolitan editor Peter Millones, 46, is most notable by his absence. National editor David R. Jones, 50, is mentioned frequently because he's popular and has a powerful position, but he's not regarded as a favorite of Rosenthal's. "Business Day" editor John M. Lee, 53, is named by many sources, though not by others. But, overall, four people are considered leading candidates:



Steady Course Charted

"There's no mystery here," said Abe Rosenthal, 61. He insists that the process of picking the next editor has been going on for years and that he never expected to stay beyond the mandatory-retirement age of 65.

☐ Craig Whitney, 39, foreign editor. Cool managerial style, former naval officer. Served as correspondent for the *Times* in Moscow and Saigon. Likable, popular, enigmatic; alternately described as "not an aggressive force on the paper" and as "someone who is able to stand up to Abe as foreign editor." Has fared well as both a reporter and a foreign editor. Under his direction, the foreign desk has won two Pulitzers. Many think he is the leading candidate. His major liability is his relative youth. "If you go back years ago, Whitney started out being identified at the *Times* as a James Reston man," said one former *Times* reporter. "That may be a problem for Abe, even though that's part of an internal political war that's more than ten years old. Abe doesn't forget easily."

☐ Bill Kovach, 50, Washington-bureau chief. Conciliatory, well liked. "One of the problems traditionally with bureau chiefs is that they compete with reporters, but he's avoided that," said one Washington correspondent. The Washington bureau used to be the southern-Wasp kingdom of the *Times*. Kovach, though from Tennessee, is not from the same genteel southern tradition of former managing editor Turner Catledge. "That was a real southern elite," said the correspondent. "Kovach has more gruff charm and is from another class and caste." He's considered a candidate to be the next metropolitan editor. He lacks foreign experience.

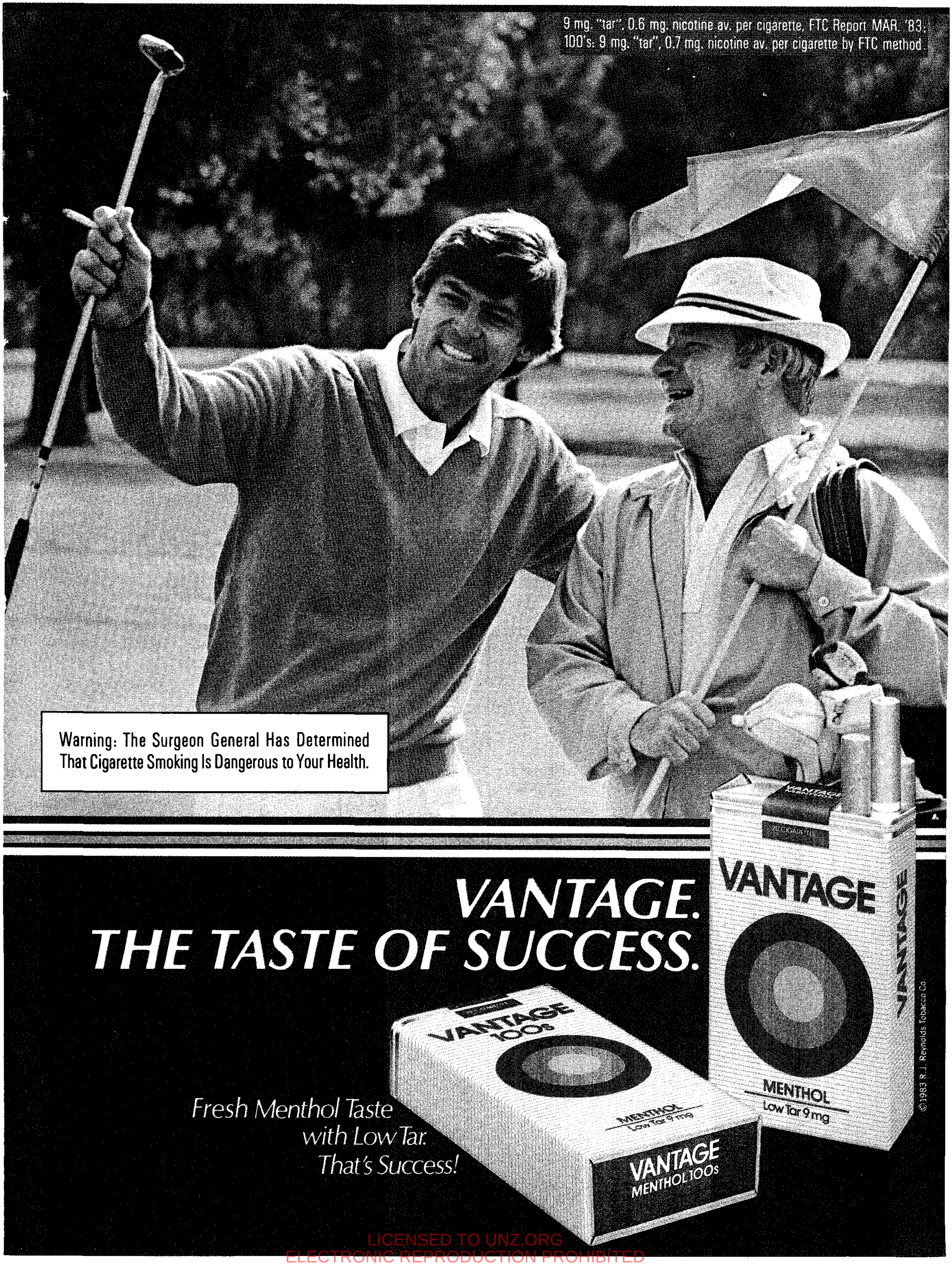
☐ Joseph Lelyveld, 46, Johannesburg-bureau chief. Prolific, well liked, described by one colleague as "a dazzling thinker," and widely regarded as the brightest journalist on the *Times*. Lelyveld's biggest weakness as a contender is that he's deviated from the *Times* fast track by opting to leave the foreign desk to return to South Africa in 1980 and again by taking a leave of one year, starting this October, to write a book on South Africa under a Guggenheim Fellowship. "If he'd decided that his goal in life was to run the *Times*," said one reporter, "there is no question in my mind that he would have the job sewed up. But he would have set about it very differently. He wouldn't be writing a book; he would be going to lunches with all the right people." Some insiders see his relative independence as a strength. "You can argue that the mere fact that they've given him a year's leave of absence shows how favored he is by Rosenthal," said one reporter. Still, Lelyveld has never proved to the *Times* that he has any special expertise at managing a large bureaucracy.

☐ Warren Hoge, 42, Rio de Janeiro–bureau chief. Charming, cultivated, possessed of an impeccable preppy background. "He has a lot of the right talents, particularly in terms of dealing with people, and bureaucratic skills," said one colleague. But another pointed out that his social skills might be held against him: "A lot of people think he's too taken with society." Hoge is considered the long shot on this list. He arrived at the paper just seven years ago, after nine years at the New York *Post*—a credential that doesn't carry much weight at the *Times*. His upcoming reassignment may indicate the strength of his candidacy. Hoge has been rumored to be a candidate to be metropolitan editor, but he's requested a European posting—perhaps, some say, because he believes in the Frankel Scenario and wants to stay out of the current competition. If he does get offered the metro job, insiders say he'll have to be persuaded. That may require the talents of someone at the highest level of the *Times*. Earlier this month, a *Times* secretary told a caller Rosenthal was "traveling on the continent." The continent turned out to be South America, where he had gone to talk to Hoge.

NO TOP *Times* EXECUTIVE WOULD COMMENT ON THIS list, and longtime observers of the paper point out that the next editor might not even be on it. When the final selection does take place, in three or four years, the choice may be far more obvious than now. "A lot can happen in that time," said a former reporter. "Go back three years and look what happened to Rick Smith, Bob Semple, and Sydney Schanberg. Everyone knew it had to be one of those three people, but they all ended up shooting themselves in the foot."

Meanwhile, the disgruntled employees on the staff are hoping for a change. All four of the leading contenders are extraordinarily well liked by their colleagues—at least for now. "Of course they're popular," said one reporter. "It's easy when you are not on the hot seat." ■

Photograph by Fred McDarrah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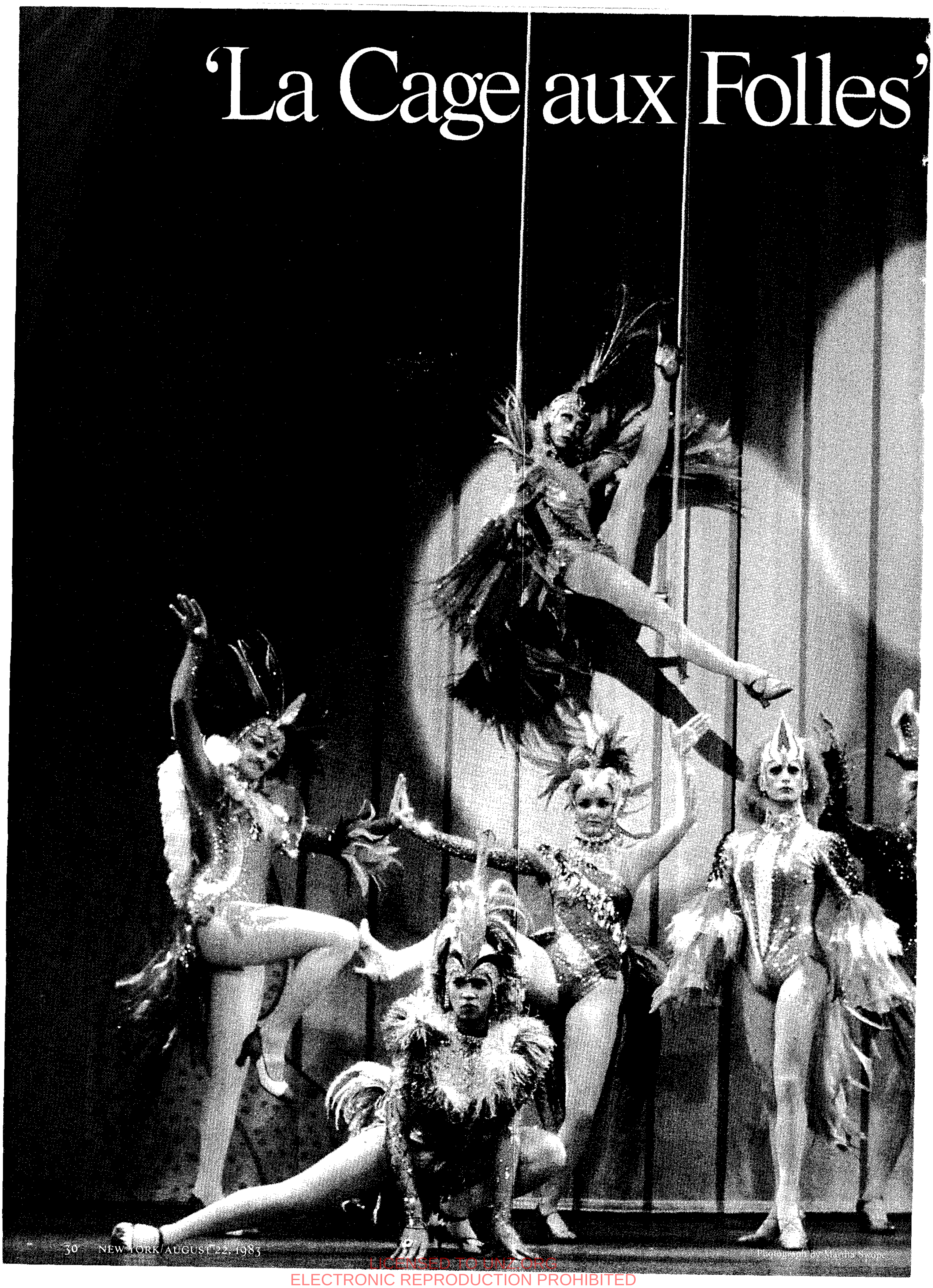
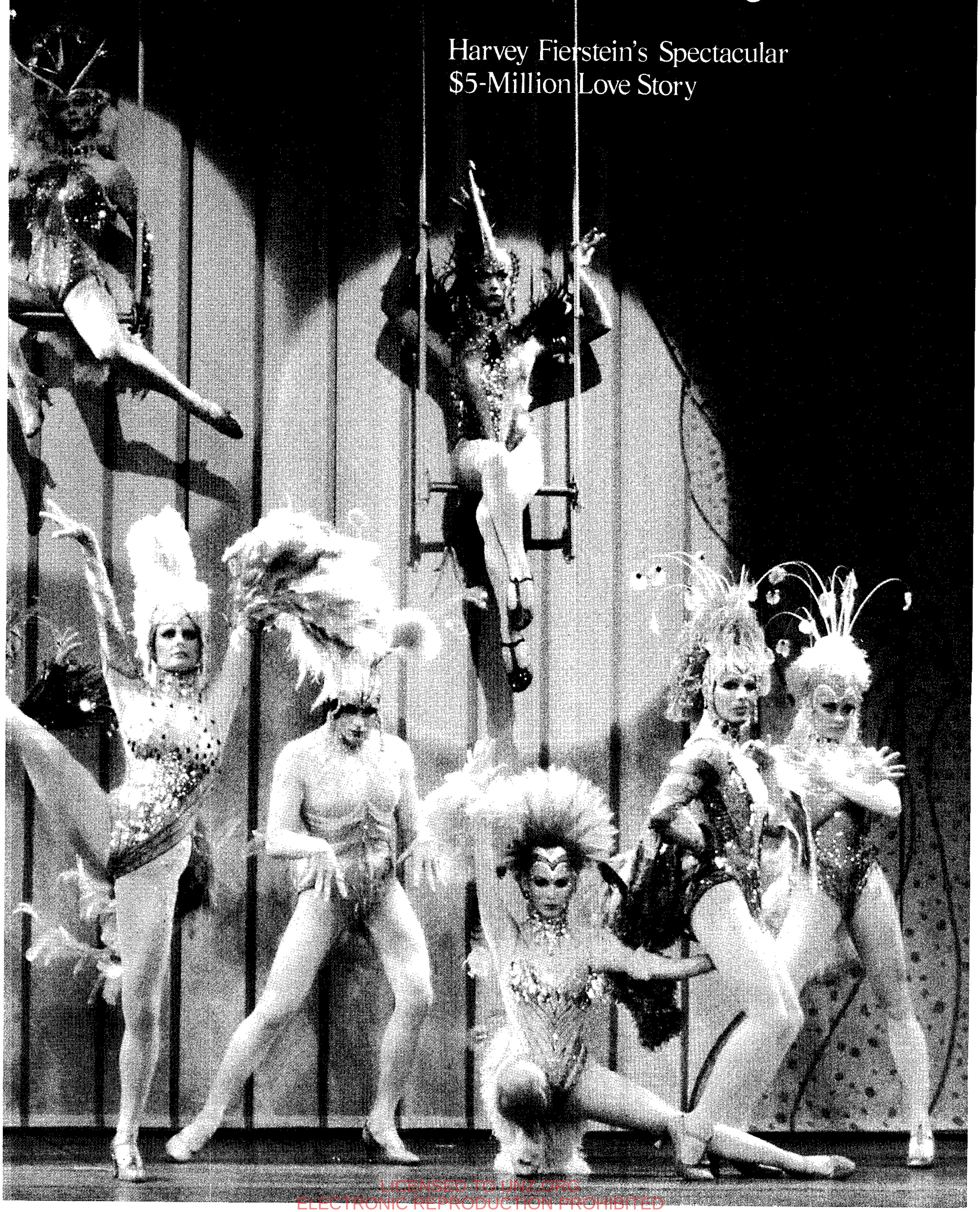
‘La Cage aux Folles’



Photograph by Martha Swope

Comes to Broadway

Harvey Fierstein's Spectacular $5-Million Love Story



By Ross Wetzsteon

HARVEY FIERSTEIN WAS SITting alone in the back of the theater when it suddenly hit him. Fifty men were crowded onstage in sequined gowns, feathered turbans, mascara, lipstick, and eyeliner, desperately trying to win roles as drag queens in the chorus of *La Cage aux Folles*. Fierstein leaned forward and buried his face in his hands. He remembered all the drag queens he'd known in the old days in the Village—mocked, harassed, arrested, beaten, dead of an overdose or suicide before they reached 30. And not only in the old days—men in cars still pull up to curbs where they cruise, call them over to ask directions, and then smash them in the face with bricks. But now he raised his head, looked down to the front of the theater, and there in the second row were Jerry Herman, composer of *Hello, Dolly!* and *Mame*, and director Arthur Laurents, librettist of *West Side Story* and *Gypsy*, casting the chorus of a $5-million Broadway musical glorifying the life of the drag queen.

"It hit me hard," says Fierstein, 29. He tries to laugh at the irony, but it won't quite come. He'd been a drag queen himself; he'd been mocked, mugged, arrested. Even a couple of Tonies don't make you forget that. "This little girl," he says in his gravelly voice, pointing his forefinger at his chest, "this little girl just sat there in the back of that theater and wept her little *heart* out."

In the early seventies, if anyone had seen Harvey Fierstein Off-Off Broadway as a 247-pound, teenage, asthmatic, lesbian cleaning lady in Andy Warhol's *Pork*, or as a raving transvestite prostitute operating out of a subway toilet in his own play *Freaky Pussy*, one could have got pretty good odds that this was not a future Tony winner. Suicide, in fact, would have been a far better bet. "Sure, I considered it several times," he admits. "But the great thing about suicide is that it's not one of those things you have to do now or you lose your chance. I mean, you can always do it *later*."

The last time Harvey Fierstein considered suicide was at the end of a painful affair in 1977. "Look," a therapist friend told him, "you can kill yourself, or you can write a play about it." So he thought it over on the subway home, and that night began to write the first act of *Torch Song Trilogy*, which not only won him Tonies for playwriting and acting but became the first gay play ever to make money on Broadway. And now he's written the book for the musical version of *La Cage aux Folles*, which has shattered box-office records in Boston and has an advance sale of $3 million heading into its New York opening, at the Palace on August 21.

A blend of drag-queen spectacle and domestic tenderness, *La Cage* is a dazzling "champagne from now to the finale!" extravaganza and a quietly moving love story. The glorious sets and costumes and the boisterously belted chorus numbers would be enough to sell tickets for a decade. But the fact that the marriage it celebrates is between two fiftyish men, played by George Hearn and Gene Barry, ultimately makes it notable less for its glamour than for its compassion.

Harvey Fierstein has been called "one of the most precious ornaments of our national community" by the gay publication *Michael's Thing*. But though he has always demanded gay self-respect, he has also shown an appreciation of "straight" values. And though he's always been one of the theater's bitchiest playwrights, he's also been one of its most poignant. He's familiar with the back rooms of gay bars, with camping on runways, with cruising on street corners, but at heart he has always been a stay-at-home. Part of him yearns for Broadway, part for Bensonhurst. So it's logical that the author of the only successful "crossover" play in the history of the American theater should write the book for the musical adaptation of the most successful crossover film in history.

ACTUALLY, *La Cage* ISN'T based on the film, and Harvey Fierstein was far from the first choice to write the script. Six years ago, Allan Carr bought the American stage rights to a long-running Paris play by Jean Poiret called *La Cage aux Folles* (literally, *Cage of Crazies*, although "*folles*" is also French street slang for "gay"). No one's exactly upset that the film came along in the meantime, of course, but it did create a tricky legal

The stuff of dreams: *Drag, says Fierstein in* La Cage's *wig room, is "a total fantasy."*

Photograph by Ken Probst.

"... Part of Fierstein yearns for Bensonhurst..."

situation. (Carr was relieved to hear Fierstein had never seen the movie, and made it clear it would be a pretty good idea to keep it that way.)

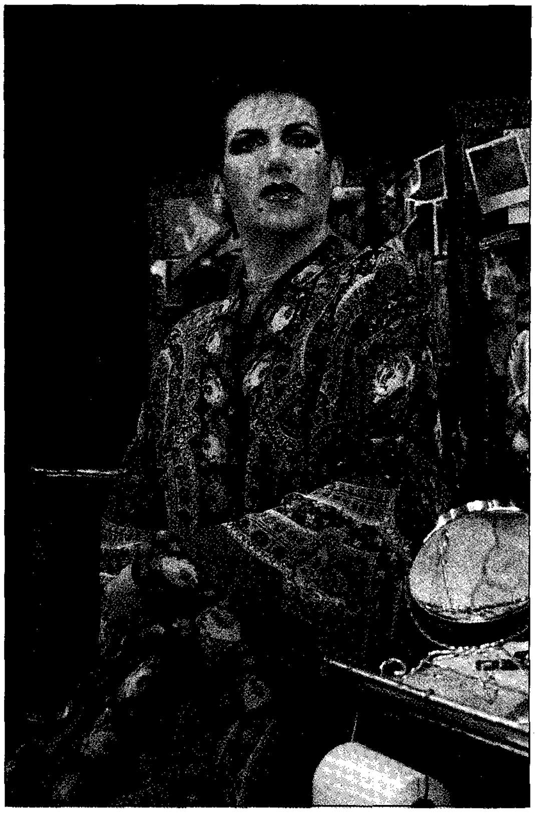
At one stage or another during the past several years, Jay Presson Allen, Maury Yeston, Jack Hofsiss, Tommy Tune, and Mike Nichols were all involved in the project. Word got out in New York that *La Cage* was very shaky. "They had several writers, several composers, several directors," says one observer. "It was one of those several *everything* shows. I mean, darling, we were calling it 'My Ten and Only.' "

Carr wasn't exactly desperate, but he also knew he could very well have a flop on his hands. How did he pull it off? "Desperation and cash," he says, "—and some very talented people. Lots of famous people were involved at one time or another—I'm saving that for the novel—but finally someone told me to see this gay *Nicholas Nickleby.* Actually, I went to see Harvey as an actor, but I was knocked out by the humor and warmth and pathos of the script. When you're talking about Harvey Fierstein, you're talking about the voice of the eighties. After I signed Harvey, Jerry and Arthur fell right into place. From that moment on, the hardest part of putting together this package was finding Arthur's house in Quogue."

Some people are saying *La Cage* has the best out-of-town word of mouth since *My Fair Lady.* Any predictions? Carr gives a you-gotta-be-crazy chuckle. "All I'll say is that the *Variety* review from Boston got exactly what we were trying for—the *Ziegfeld Follies* with heart."

HARVEY FIERSTEIN REMEMBERS those "famous people" stories, too: "The idea had been kicking around for years—there was no *way* it would work. But I wanted to meet Allan because I'd seen him on Tom Snyder and thought he was really a camp. So he's telling me he's tired of getting ripped off for $50 to see a nothing Broadway show when he could see a movie for $5." Fierstein rolls his eyes. "It just sounded too dumb for words. He didn't talk like a smart man at all, but like a kid who's got a shopping cart in a toy store and can buy anything he wants. Who wanted to work for a crazy guy like that? I immediately said yes."

Jerry Herman would have, too, but no one asked. "I knew it was right for me four years ago, but I kept hearing about all these other people. 'Oh well,' I kept thinking, 'I'm offered a musical every ten minutes; I guess I can't complain.' So when I finally got the call, about a year ago, I fell through the floor." Before signing on, though, he did want to know who was writing the book. Fierstein? *Torch Song Trilogy*? He'd never even heard of them. "But I remember going with Allan and leaning over after fifteen minutes and saying, 'Sign him.' "



Breakthrough: *In* Torch Song Trilogy.

Herman's crazy about Harvey. "The talent is obvious—you don't even have to talk about that. But he's such a warm, caring person, he's the perfect collaborator. The key word is 'instinctive'—he's . . ." and it's ten minutes before he's wound down. "Let me put it this way," he says finally. "I've never seen a show come together this fast."

Arthur Laurents has a somewhat less euphoric style. "When he's only lugubrious," says an old friend, "you know he's in a good mood." Having turned down the assignment a couple of times—he'd liked the film only mildly—he was finally lured by the combination of Fierstein and Herman. "Harvey is not only one of the nicest people I've ever met," he says gloomily, "he has *the* sensibility of the eighties. When I went backstage after seeing *Torch Song* and told him it was the best American play I'd seen in a long time, he said he agreed with me. I liked that."

"Jerry's so neat, so clean," Harvey Fierstein says, wrinkling up his face as if he'd just found something moldy under the sink. "I didn't know if I could take all that *smiling.* Arthur? Arthur's just the opposite. He's the kind of person who wants to have serious talks—can you believe this?—he wants to have serious talks at *breakfast.* But between the sunshine boy and the grump, well . . ."

Fierstein was still performing in *Torch Song* three and a half hours a night, six times a week, an exhausting, soul-draining role—doctors in the audience were always giving his voice another week at most—so the only time he had for writing was on the subway from Brooklyn to Manhattan. "I'd think about it while doing the chores—you know, the dishes, the laundry," he says, "and then I'd catch the Seventh Avenue express at Grand Army Plaza and write all the way to 42nd Street. It was the only uninterrupted time I had all day."

La Cage aux Folles is the story of Albin (who performs as Zaza, queen of the Riviera) and his impresario-lover, Georges, who have lived together for twenty years in an apartment behind their nightclub, La Cage aux Folles. Models of domesticity, they've raised a son, the by-product of a one-night stand Georges undertook with a chorus girl years ago in order to see what everyone was talking about. As the play opens, the son announces he's getting married. The bad news is that it's to a woman (where have we failed?); worse, she's the daughter of a moralizing public servant. And, even worse yet, the girl's parents are intent on visiting the boy's "parents."

According to Fierstein, "the biggest change we made—I always say 'we,' not 'I'—was to make the characters more human, not those ridiculous farce characters in the French play. It's still got lots of jokes and sight gags, but we wanted more depth, more dimension, more heart. There's hardly a line left from the original." This show may seem like it's coming in on satin and sequins, but the drag-queen tradition also has plenty of room for tears. If Fierstein has his way, "you'll start crying in the middle of the first act and you won't stop until the show's over. *I* even cry—one night Arthur had to put his hand in my mouth, I was sobbing so loudly."

Another important change was refocusing the plot so that the villain is the son rather than the girl's father. "What *La Cage* comes down to is very simple: Honor thy father and mother," Fierstein says. "If you want a quick phrase, always go to the Bible—it does it so *well.*"

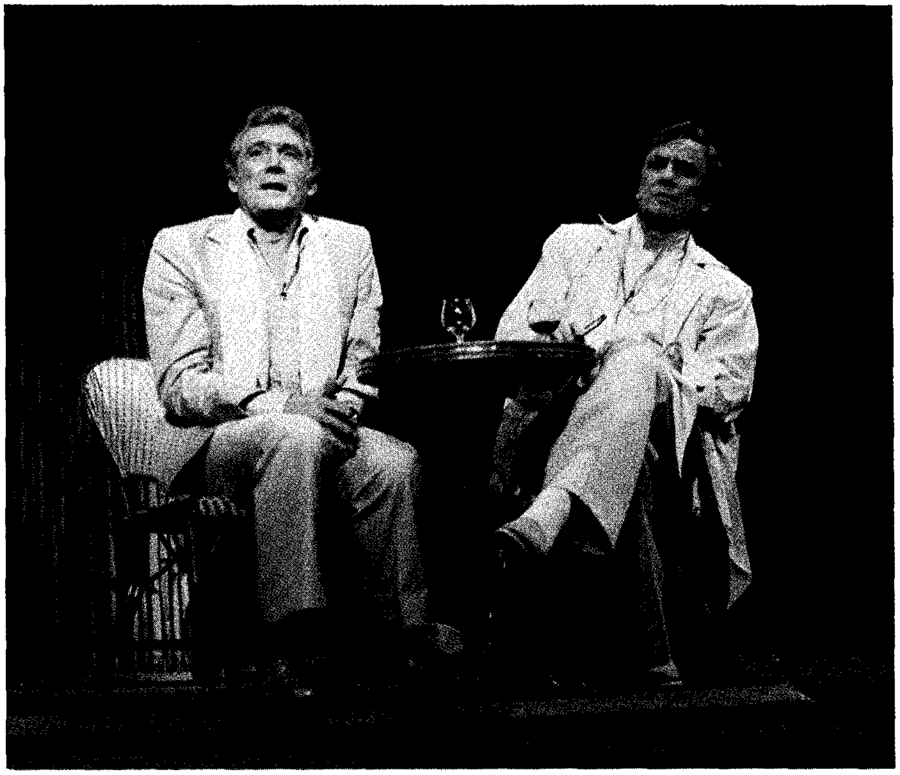
Photograph by Gerry Goodstein.

". . .The musical opens with a drag-queen chorus

Solemn talk about the Bible hardly seems to jibe with a $5-million extravaganza that opens with a drag-queen chorus, "the notorious Les Cagelles," that makes even Hollywood look run-of-De Mille. In costume designer Theoni Aldredge's floor-length gowns, feathered mantles, rhinestoned turbans, and bugle beads, the *grande dame* chorus looks like a collection of fabulous jungle birds.

In a brilliant stroke, Laurents cast two women in the drag-queen chorus. If the audience knew they were all men, it could relax. Yet, since the program indicates that two of them are women, the audience is forced to make choices.

This emphasis on disorientation continues throughout Laurents's staging, enhancing the drag queen's point that a good deal of what is called behavior, especially in matters of gender, is actually acting. *La Cage* may make the audience more aware of how people traffic in poses, but even in the illusion business the most important consideration is authenticity. As a matter of fact, the highlight of George Hearn's astonishing performance as Albin comes when he futilely tries to shed his feminine mannerisms—it's only when we see how awkwardly he tries to "pass" as a man that we appreciate how gracefully he's passed as a woman. "We all felt very strongly that there shouldn't be any camping," says Laurents.



Barry, Hearn: *Unlike the film, the musical is mainly an expression of affection.*

Like Albin, like Harvey Fierstein, *La Cage* can switch in a twinkling from outrageous flamboyance to cozy domesticity. "The audience has to be absolutely convinced from the minute the curtain goes up that these two men have been a married couple for twenty years," says Fierstein. "If they don't feel that, we've blown it." So, *La Cage* also differs from the movie in that homosexuality is presented less as a matter of gesture and décor than as an expression of affection. Not passion, not yet—Broadway is still a long way from its first gay kiss, and the fact that the two men are middle-aged makes their relationship more palatable to theater audiences. Still, when Albin and Georges sing a love duet, heterosexuality seems, for a moment at least, a genetic quirk. A guy and a girl? They can't help being the way they are, but these two men? They've made their *choice.*

ALBIN AND GEORGES ARE roles that every fiftyish actor in America will soon be begging to play. But it wasn't that way a year ago.

George Hearn, who has been married and divorced three times, is in his dressing room in the Colonial Theatre, in Boston, putting on his makeup for a *Life*-magazine photo session. "I got a call from my agent—would I buy a dress for an audition? Well, I'd loved the film, but frankly I felt numb and strange about it. When I got to the theater, I put on this flaming-red dress and red wig, took a shot of whiskey, and strode onstage with the greatest dignity I could muster—it was the longest walk I took in my life." His audition number was "My Heart Belongs to Daddy," and those who were there say he was absolutely ravishing.

"I went through so many flip-flops about taking the part," he says. "One minute I'd lose my nerve, the next I'd realize someone else would grab it in a second if I didn't. There are so few musicals these days *about* anything." A conversation with his friend Colleen Dewhurst finally clinched it. "You're an *actor,*" she insisted. "You damned well *better* do it. Although," she added slyly, "the quality of your mail may change."

Hearn was the first actor to audition for Albin; Gene Barry, months later, was the last of many to audition for Georges. His role is less demanding, less daring—he plays, in the words of the script, "the *plain* homosexual"—but they weren't looking for just a pretty face, a pleasant voice. They wanted someone plausible as Albin's lover, and as Fierstein puts it, "you can't act *that.*" But the actor who became famous as Bat Masterson? The man who does the voice-overs for Ford and Miller-beer television commercials? "It wasn't one of those magic, electric moments when you instantly know you've got the right person," says Fierstein. "It took us, oh, twenty minutes at least."

While the word Hearn keeps using is "dignity," Barry, who had long talks with his wife and children before taking the role, likes "commitment." "The commitment you have to make to this play is miles beyond anything I've ever been involved in," he says. "First of all, there were five months of rehearsals. Then there's the long daily countdown. I'm the first one in the theater—I have to putter around my dressing room for hours in order to disconnect from everything in my outside life. And I'm the last one to leave—I have to take time to reconnect. But the important thing to understand is that I don't play the homosexual part of Georges; I play the love he feels for Albin."

The assistant stage manager pops his head in the door. "*Life* magazine will be ready in ten minutes, Mr. Barry."

"You'll have to excuse me now," he says. "I have to finish putting on my eyeliner."

The "gay sensibility" that has influenced Broadway for decades has finally, it seems, become explicit. When Albin belts out his defiant "I Am What I Am" at the first-act curtain, the audience isn't witnessing just another showstopper so much as participating in a moment of cultural history. (It's already

Photographs by Martha Swope.

that makes Hollywood look run-of-De Mille…”

being called the gay national anthem.) Out-of-the-closet pathos has been acceptable to Broadway audiences at least since *A Chorus Line,* but in *La Cage* there's out-of-the-closet *pride.*

But something else is also happening. Even Fierstein admits that before the AIDS epidemic there were signs of a backlash against *Torch Song Trilogy* from both the straight and gay communities, based not on homophobia but on the playwright's glorification of the middle-class family. The line making the rounds downtown was that of all the plays on Broadway only *Torch Song* upholds traditional American values. And compared with *Torch Song, La Cage* is in many ways positively Victorian. Here is a musical celebrating not just monogamy and family but a world in which children want their parents' approval before getting married! More people are going to disapprove of *La Cage* because it sides with parents in the battle of the generations than because it sides with gays in the war of sexual lifestyles.

Yet, those who dismiss *Torch Song* for glorifying conventional moral values seem to forget that it also features a scene graphically miming anal intercourse in the back room of a gay bar. And those who object that *La Cage* doesn't threaten its audience's prejudices had better be ready to explain those phallic cigarette lighters, cavorting Greek boys, and smutty innuendos. No, in *Torch Song* or *La Cage* you can't have just the outrageous or just the conventional, for the crucial point is that they're both part of the same voice.

Hearn's Zaza: *Outrageous flamboyance.*

THE YOUNGEST SON OF EASTern-European immigrants who lived in Bensonhurst, Harvey Fierstein discovered by the time he was five that he was attracted to men. When he was thirteen, he told his parents he was homosexual; though they didn't call all the relatives with the good news, they did feel the family was so important that his being gay was not going to threaten it. “There was no crying or screaming,” he remembers. “I was what I was—it wasn't a family *decision.*” As a matter of fact, his father, a handkerchief manufacturer, seems to have been more upset by his son's desire to change his name. “At that time, I wanted to be a painter,” Fierstein recalls, “and it seemed to me my middle name sounded better: ‘Harvey Forbes’ has a nice ring to it, don't you think? When my father objected, I said, ‘But what if I do something that embarrasses you?’ And he said, ‘Nothing you could ever do would embarrass me. If you start by being ashamed of your name, where are you going to stop?’ ” (Fierstein, by the way, pronounces his name “Firesteen,” though his mother, now widowed, and older brother, a Manhattan entertainment lawyer, have stayed with “Fear-steen.”)

At thirteen, he was already well over 200 pounds and gaining fast. He was, however, at ease with his sexuality, and his fantasies naturally turned to drag, disguising the part of himself he loathed in a different body, a different gender, while highlighting the part he admired, his yearning to be adored by men. “In drag,” he says, “I could completely become someone else. And guess what? I liked it. That was the kind of power I wanted. And some of us”—he smiles boyishly, then majestically turns his face and lifts his chin to show his profile, his fingertips spread and delicately touching his throat—“some of us can't help it if we're ravishing.”

In 1971, when he was sixteen, he saw an ad in one of the trades for an Andy Warhol production at La Mama and figured, correctly, that “I was just weird enough to get it. I refused to appear nude, though,” he insists in an I-have-*standards* voice.

According to legend, it was during Fierstein's second show, *Xircus, the Private Life of Jesus Christ,* that his voice as we know it was born. During his performance, the story goes, he had to deliver a five-minute monologue over Kate Smith singing “God Bless America,” which was tough enough even before the director decided to push the record up to full volume. Harvey, the story continues, rose to full volume himself, damaging his vocal cords in the process, because, as he explained in a diva's haughty indignation, “I … wanted … every … word … *heard.*”

“Yeah, that's kinda true,” says Fierstein, a little embarrassed. “My voice was always a little hoarse anyway. It was already on the way to what it is now. But after *Xircus,* my singing days were over.”

Next? “Well, next”—and he pronounces it as if it had two syllables—“I got Harry Koutoukas to write a play for me.” Harry Koutoukas didn't write plays for just anybody. Harry Koutoukas was the Oscar Wilde of Sheridan Square. Poet, wit, dandy, he lived in velvet robes and strolled grandly through the Village with a parakeet on his shoulder. “Harry said he'd write a play for me—if I cleaned his apartment. This sounded wonderful, until I saw his apartment. You had to push on the door to get it open. He'd saved *everything*—poems, manuscripts, memorabilia, letters from famous people. The way it worked was, every time I cleaned a little, Harry would write one more scene. When the play was finally put on, I was just *awful.*”

Then there was an all-male version of *The Trojan Women,* an S&M play about Vietnam called *Vinyl Visits an FM Station,* 20, 30 more. . . . Harvey would even do three shows a night—Theatre Genesis at eight, jump in a cab; La Mama at ten, jump in a cab; the W.P.A. at midnight. One good thing about that kind of life—he lost 80 pounds. “Now I didn't have to *pretend* I was gorgeous.”

Little of this shows up in *Playbill,* although everyone seems to remember seeing Harvey Fierstein at Club 82, the drag-queen showcase that used to operate at the corner of 4th Street and Second Avenue. Actually, he appeared there only twice. “I was on for fifteen minutes, doing my Ethel Merman numbers: ‘Rose's Turn,’ ‘You Can't Get a Man With a Gun’—things like that.” In any case, “they didn't ask me back. I was awful. Anything with a melody, forget it. And I can't work anyplace that has *waiters.*”

These were just his nights. During the day, he was an art student at Pratt (he

"...'Even though I look like a football player in a

drew the famous eyes logo for *Torch Song* himself), not taking college seriously at all, too eager to burst upon the world, attending class only because his parents insisted, honoring, in his way, his father and mother. A double life? "Oh, *more* than double." But Fierstein is shocked when he realizes I suggested *that* kind of double life. "My God, *never*. I meant my *energies* were in two places, that's all. I've *never* been secretive about being gay. *Never*."

BY THE TIME HE WAS EIGHTEEN, Harvey Fierstein was already an Off-Off Broadway legend—but only as an actor.

Fierstein never "decided" to become an actor; it was just a fun thing to do. And he never "decided" to become a playwright either; it was just a way to make the fun last a little longer. And if Harry Koutoukas could do it, why couldn't he? He had a good idea, in fact—he'd write a play about cleaning Harry Koutoukas's apartment and call it *In Search of the Cobra Jewels*.

At the first-act curtain, Harry Koutoukas, playing himself, was supposed to slit his wrists with a razor blade. Now, Harry Koutoukas liked to get into a role—he had what they call "a heightened sense of the theatrical"—and on opening night, instead of copping out, he decided to do something *dramatic*. So he actually slit his wrists with a razor blade—not right down to the artery, but deep enough to draw blood. The director called Harry aside and told him that while it had indeed been very effective, he thought it'd be a good idea if he'd just fake it for the rest of the run. Harry reluctantly agreed (though even now, years later, he still feels "I had to do *something* to save the play"), and *In Search of the Cobra Jewels* went on to a phenomenal run, for Off-Off Broadway, of five weeks. *Freaky Pussy* followed a year later.

"I was so *gorgeous*," Fierstein says of his appearance in the play, batting his eyelashes and framing his face with his hands, palms outward. "Lavender skin, black lips, lots of décolletage"—his voice suddenly drops to a coquettish whisper—"and a huge rhinestone right at my cleavage."

By 1973, Bette Midler had made the Continental Baths famous, and Harvey Fierstein thought it was ripe for parody. So he wrote a 45-minute play—*Freaky Pussy*—about a young couple named Stanley and Stella who decide to open a restaurant in the men's room of the Broadway-Lafayette subway station only to discover that seven pastel-skinned transvestite prostitutes, including one named Blanche (played by Fierstein), already live there. Having been thrown out of their home, the queens have no recourse but to commit suicide one by one. The police don't believe it was suicide, and they arrest Blanche for murder. As he's being dragged off to jail, he's asked how he became a star. Blanche tosses back his head like Norma Desmond, chin pointed defiantly heavenward, hand splayed across his hairy cleavage, and intones in his most Tallulah voice, *"Because I work for nothin'."* It brought down the house every night for eight weeks.

If you look closely, you can almost find a moral in *Freaky Pussy*. Not only are the drag queens forced to live underground (a tacky metaphor, but a metaphor nonetheless) but the plot pivots on that familiar staple of the most bourgeois melodrama—the family thrown out of its home. "Of *course*," says Fierstein. "I never said I was *complex*. It's pretty easy to see where my interests *really* lie."

Now Harvey Fierstein was becoming a cult figure as a playwright too. He decided to try something really daring next—a structured play. *Flatbush Tosca* opened in 1975, with Harvey, of course, as Tosca, a drag queen, cavorting in a low-cut dress just like the one Victoria de Los Angeles wore ("I dressed a lot in black in those days. I thought it made me look thinner," he says, flattening his palms against his hips). Though Fierstein transformed Puccini's Cavaradossi into a drug dealer and Scarpia into a black police officer, he was otherwise fairly scrupulous about following the opera: He even sang long arias in Italian, breaking in only at crucial moments, à la Sid Caesar, to insert words like "Crown Heights!"

BUT IN SPITE OF THE SUBWAY toilets and the onstage wrist slashings, it wasn't all fun. The police were driving the drag queens from Christopher Street, the Off-Off Broadway scene was going stale, and Harvey Fierstein was beginning to have bad dreams. After *Flatbush Tosca* closed, he couldn't get anyone to put on his next play. He even had to take a job—the only "real" job he's ever had—hanging coats at the Metropolitan Opera so he could see Beverly Sills in *Lucia*. He wasn't acting, and he wasn't writing. What do you do when things are going like that? You fall in love.

"I met this man," Harvey Fierstein says, as shyly as a teenager. "I had nothing to think about all day but him. I threw everything else out of my life. I focused all my energies on our affair. What an *awful* thing to do to another human being." For months it was magical. "Then, all of a sudden, he started asking me questions like 'If I was seeing someone else, would you want to know?' You know, *if*. I think they call it 'the usual telltale signs.' So I made believe I was out of town for a couple of days, just like in *Torch Song*, and then we had the predictable four-hour telephone call. I can see now that I was already working up to a play. I mean, I'd catch myself doing dramatic things in order to make him say quotable lines. Even during that phone call, I'd keep thinking, 'Hmmm, that's good—better write that down.' But I didn't understand what was happening at the time, and there I was, no job, no money, and now no lover. That's when I *really* got depressed and went to my therapist friend, who told me I could either kill myself, etc. So I went to work, and all of a sudden I had a play."

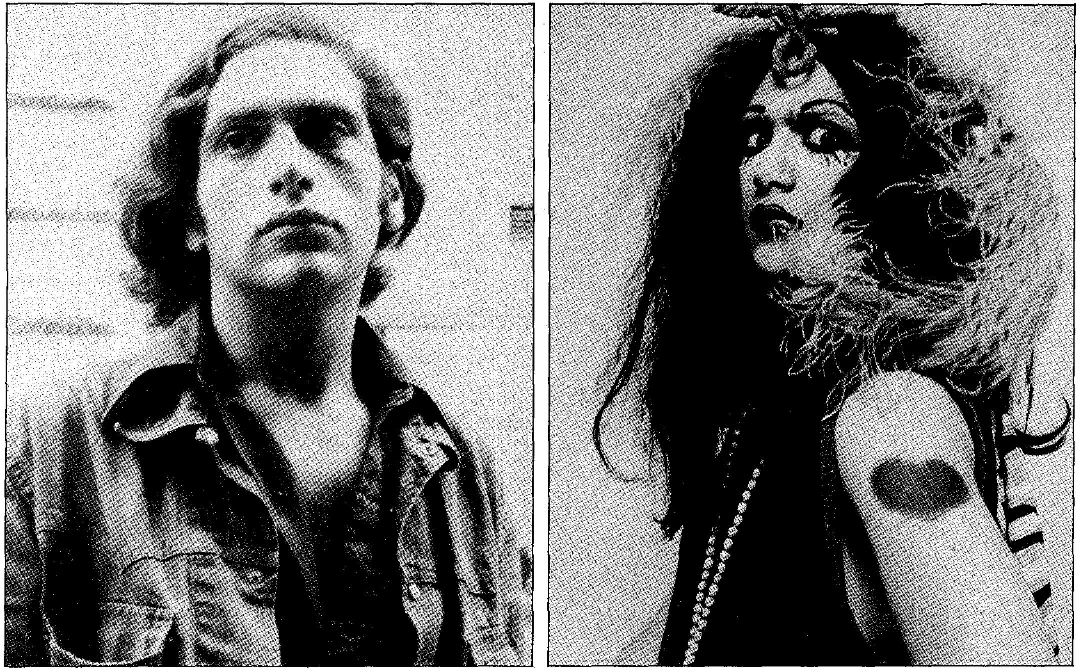
But no one would put on *The International Stud*, the first act of *Torch Song Trilogy*, not Joe Papp, not Wynn Handman, not even La Mama's Ellen Stewart. He may have been the queen of queens, but La Mama always wanted him to get out of his skirts. "In those days," Stewart recalls, "he was ... well ... kind of trashy." She saw much more potential in him; she saw the range of his talents; she even thought he could administer Lincoln Center—*just get out of those skirts*. Fierstein finally made a deal with her—he'd do most of her CETA-program paperwork if she'd put on his play. When it was a modest success, a friend advised him, "Tell Ellen it's a trilogy"—Ellen was hooked on trilogies in those days; people were saying she'd put on *anything* as long as it was in three parts. "Tell her it's a trilogy and that way she'll give you another booking." "A trilogy?" she asked, momentarily taken aback. "Well, Mr. Fierstein, I guess I'm stuck. How about next February?" Fierstein instantly agreed—the only problem was, he didn't have a trilogy. What he *did* have was the afterglow of a brief affair with a chorus boy: "He was blond, pretty, and eighteen years old—what did *I* know?" So *Fugue in a Nursery* followed—another modest success at La Mama—and then *Widows and Children First!*, and Ellen Stewart had her trilogy.

This is where the stories usually *start*, those *Time*, *Newsweek*, Sunday *Times* profiles that proliferated after the shock of the double Tonies, as if this flamboyant talent had just been discovered on the farthest fringes of Off-Off Broadway, when in fact by the time of *Torch Song Trilogy* he'd already traveled 90 percent of the way to respectability. Fierstein has told the rest of the story 100 times in the past couple of months—the struggle to find an audience Off Broad-

dress,' he says, 'in my mind's eye I'm beautiful'..."

way, fighting a leaky roof by moving flowerpots around the stage, the pawned Oriental rug, the Mel Gussow rave that turned the corner, the decision to risk an openly gay play on Broadway. What he hasn't talked about so openly is that he "never really wanted to move the show to Broadway in the first place. But then I thought, 'I don't want to keep playing this role all my life. If we move it uptown, either it'll flop or I'll be rich for life.' Shows how much *I* know—I was wrong on both counts."

Does he still see "Ed," the bisexual lover who broke his heart and gave him a play? Sure. "Ed" comes to see the show every now and then, goes out with the cast, explains that it didn't really happen that way. They're good friends still, but these days when Harvey has an overnight guest at his Park Slope apartment, it's a 29-year-old Texan, an actor-writer himself, who says, in declining to be interviewed, "There's too much pressure on any relationship if it's under public scrutiny all the time." And as for "Ed," Harvey had the last word when he accepted his Obie a couple of years ago. "This is the fourth anniversary of the day I broke up with the man *Torch Song* is based on," he said. He held the plaque proudly over his head for everyone to see. "He has his wife—but I have *this*."



Crossing over: *Fierstein straight and in drag in the early seventies.*

THE VOICE OF THE EIGHTIES? IF so, Fierstein won't be heard by those who focus exclusively on his unconventional behavior. And he'll be equally misunderstood by those who focus exclusively on his conventional values. Looking at his career in the theater makes it clear that these strands of his sensibility have been inseparable from the beginning. To Harvey Fierstein, even being a drag queen is all in the family. The clues were always there in his work—the outrageous always went hand in hand with the traditional, the yearning to be Maria Callas with the yearning to be Gertrude Berg. In his early plays, his Sodom and Gomorrah camping nearly overwhelmed his Sunday-school morality, but with *Torch Song* these elements of his vision finally achieved an appropriate balance. So it should come as no surprise that Broadway is about to welcome a drag-queen musical with a biblical message.

The clues were always there in the drag persona also. As Fierstein points out, drag is used for two totally different reasons in *Torch Song* and in *La Cage*—in the first as self-protection, in the second as self-expression. But in either case the important thing is that "it's a total fantasy. Even though I know I look like a football player wearing a dress," he says, gesturing at his body, "in my mind's eye I'm beautiful."

One of the reasons drag queens make many women feel uneasy is that they've analyzed what goes into being feminine far more carefully than most women have. Similarly, it's possible that gays like Fierstein have analyzed what goes into such "heterosexual institutions" as marriage and family far more carefully than have heterosexuals. Having rejected the straight values they were brought up to believe in, they can return to them not as cultural givens but as emotional choices. "One of the functions of gay people for the larger society," says a homosexual friend of Fierstein's, "is this kind of testing. That way, when gays adopt certain cultural norms, it's because they've carefully thought them out, not just taken them for granted."

As Fierstein himself puts it, "the single most important thing I'm saying is that we have to get the concept out of our minds that love and commitment and family are heterosexual rights. They're not. They're *people's* rights. Heterosexuals can adopt or reject them, gays can adopt or reject them, but everyone has the right to choose." He almost blushes at his sudden outburst. "Gee, I got worked up there, didn't I? But it's 'cause that's one of the things that gets to me." He pauses and grins slyly. "I mean, the way I look at it, I'm a human being first and gorgeous *second*."

Do the acceptance of *Torch Song* as a gay epic and the imminent success of *La Cage aux Folles* as a drag-queen breakthrough mean that he's changed or that society's changed? "Well, *I* sure haven't changed," he says. "Maybe I'm a little *calmer*, but I'm still basically the same person who wrote *Freaky Pussy*."

And the person who wrote that devil-come-to-earth classic is also the same person who stood onstage after his final performance in *Torch Song* just a couple of weeks ago, stunned as the audience rose to its feet and gave him a five-minute ovation. They came onstage to hug him, they passed up baskets of flowers. When the ovation finally subsided, he tried to speak but couldn't—for the first time in his career, that famous voice failed. He spoke to them in sign language instead: "You've made me very happy," he signaled with his hands. "I love you."

So there's no irony in the fact that the theater's most prominent drag queen is also a nice Jewish boy from Brooklyn—no irony at all. As his character says in *Torch Song*, "[My mother] thinks I hate her and everything she stands for. And I don't, for the life of me, know how to tell her that what I want more than anything is to have exactly the life she had. With a few minor alterations." ■

Photographs: left, the Private Collection of Howard Atlee; right, Gilles Larrain.

Education For the Eighties

By Michael W. Robbins

LIKE IT OR NOT, READY OR not, we've got to come to terms with technology—master it before it masters us. Education for the eighties means doing just that.

It *can* be done without pain. Here's the way to start: Take a computer-literacy course (you can learn the basics in a day), or sit in on a workshop in which distinguished artists tell how they like mixing colors by computer, or attend a hands-on session in which you design buildings that can be rotated, shrunk, built up on the screen. Or consider the effects of technology on religion and philosophy, and vice versa. We've picked thirteen courses that make technology accessible to the layman, and eighteen more in the liberal arts (the modern novel, for instance) as well as the sporting life (scuba, for instance) that you can take for intellectual stimulation or just plain fun.

ON COMPUTERS

VIRTUALLY ALL CONTINUING-EDUCATION programs in New York offer some kind of computer course. You can spend eighteen months to six years going to night classes as a graduate student at schools like Stevens Tech and Polytechnic Institute of New York, studying mainframe ("big") computer design, service, and use in complex scientific and commercial tasks that call for special languages and complicated programming. Or you can study business-office uses like computer accounting and word processing (electronic-keyboard production and storage of letters and files) at commercial trade schools or in career-oriented adult-education programs. Or you can learn how to use a home, personal, or mini computer; there are scores of courses that teach the many tasks these computers can perform, from word processing to games to stock analyses. Since these small machines—Apples, Ataris, TRS-80s—are likely to have the greatest impact on the most people, we are focusing on some fundamental courses that simply *introduce* computers. But we've also listed two sophisticated, state-of-the-art courses in computer graphics.

PERSONAL COMPUTING

"PERSONAL COMPUTING FOR HOME and Business," a two-day seminar, will give hands-on training on Apple and TRS-80 gear, and cover hardware (the machines) and programming, graphics, and how to buy a personal computer. The sessions will take place on Saturday and Sunday, October 8 and 9, from 9:30 A.M. to 4:30 P.M.

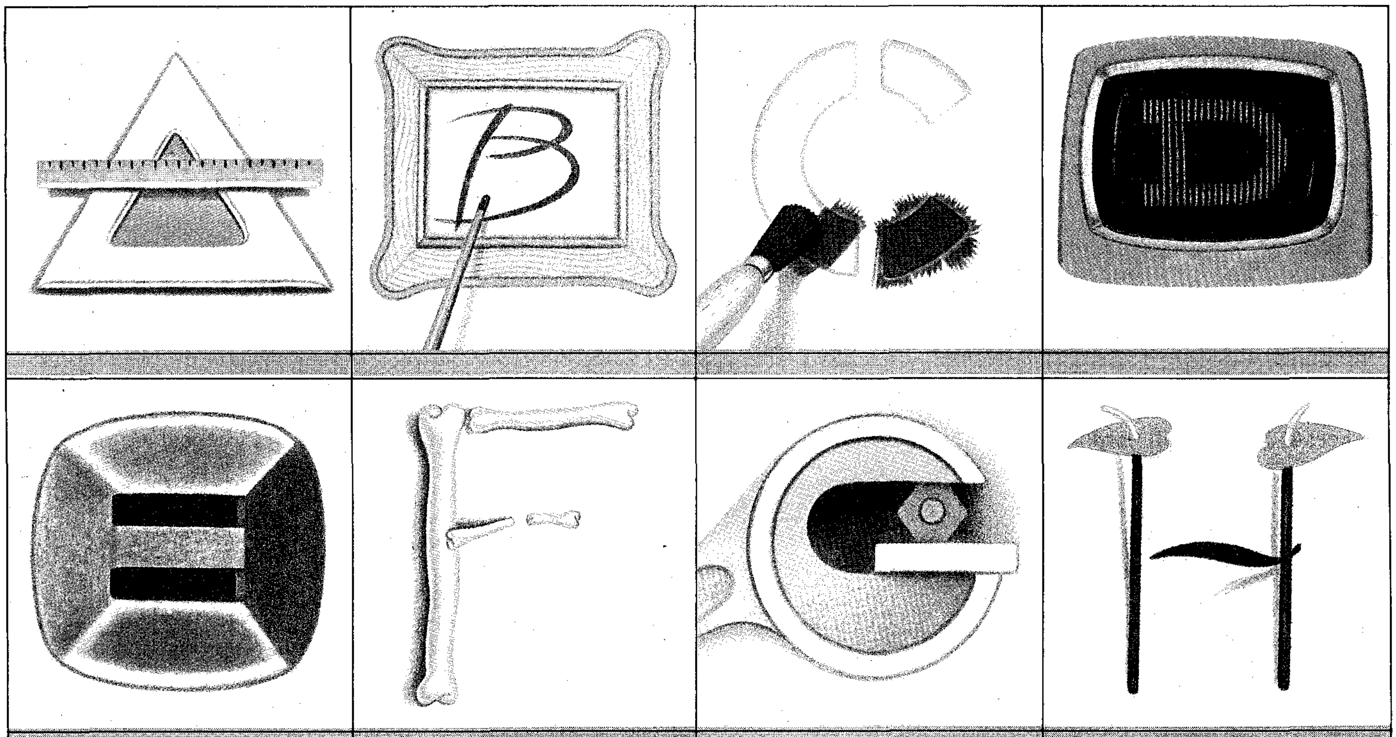
Fee: $150. MasterCard (M.C.), Visa (V.). Register in person, by telephone, or by mail through September 30.

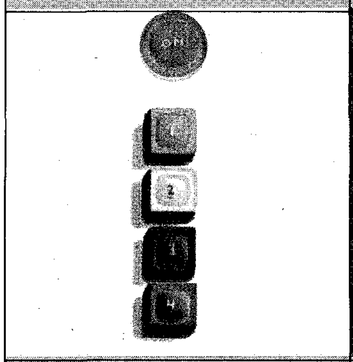
Pratt Manhattan Center, 160 Lexington Avenue, at 30th Street, New York, New York 10016; 685-3754.

"A QUICK COURSE IN COMPUTER LITERACY" introduces the machines and the programs (software), translates the jargon of computerists, and delivers the fundamentals of how a personal computer works and how to work one—and for what uses. This one-day session (10 A.M. to 4 P.M.) will be given on three Saturdays—October 1, 15, and 29—at the New York University Midtown Center, 11 West 42nd Street.

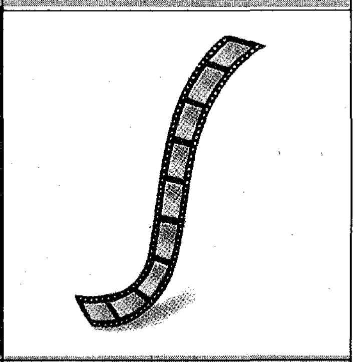
Fee: $90, plus a $10 registration fee. Register in person at Shimkin Hall (below) through September 23, by phone through September 15, or by mail through September 8.

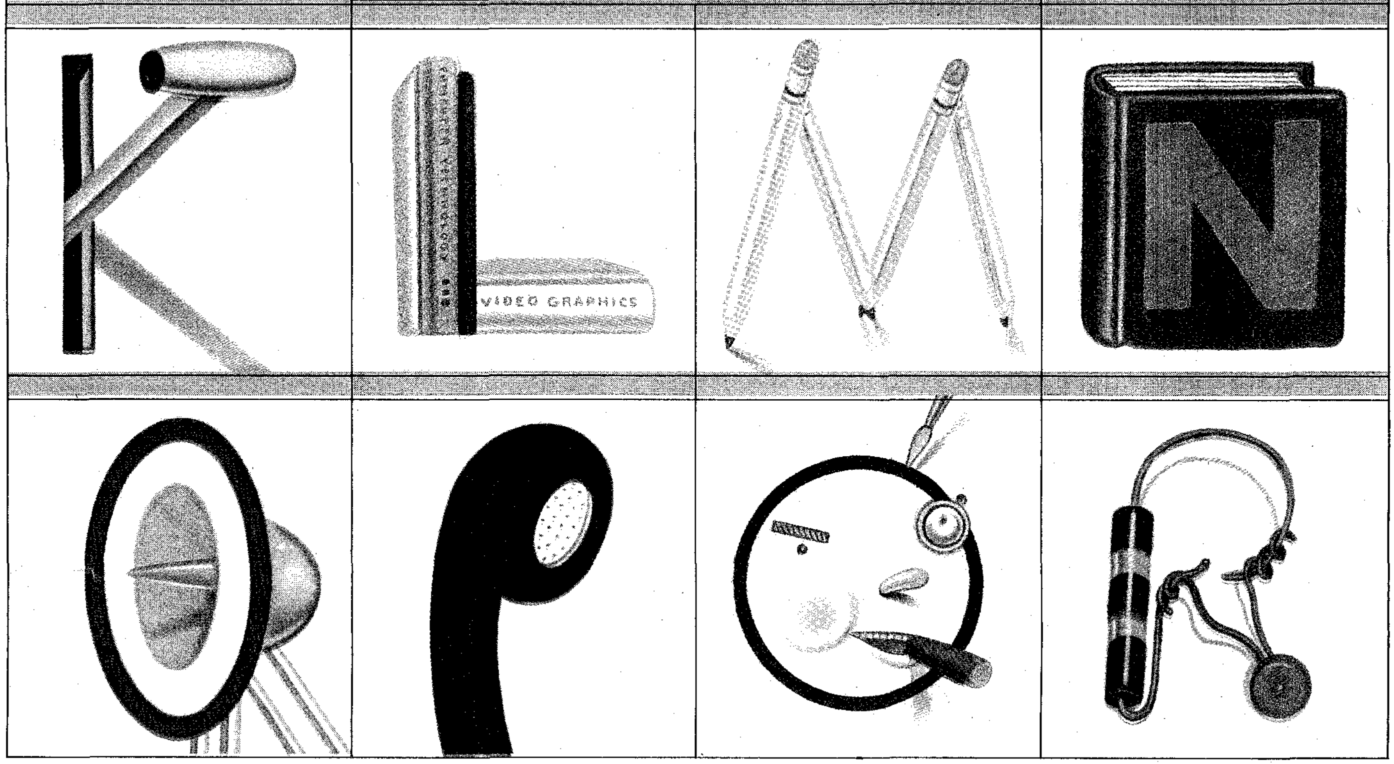
School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street (P.O. Box 1206, Stuyvesant Station, New York, New York 10009);





Just in time for fall registration, an alphabet soup of continuing-education courses—from archaeology to zoo photography.




VIDEO GRAPHICS

Illustrated by Dave Calver

505-0467 (information), 777-8000 (registration).

CAREER COURSES

“COMPUTER WORKSHOP: AN INTRODUCTION” stresses programming rather than personal-computer use: It deals with how computers work, with logic, and with languages—especially with the FORTRAN computer language. These ten sessions meet on Tuesdays from 6 to 6:55 P.M. beginning October 4.

Fee: $10. No credit cards. Register in person, by phone, or by mail until first day of course.

School of Continuing Education, The Cooper Union, 41 Cooper Square, New York, New York 10003; 254-6300, ext. 205.

“INTRODUCTION TO WORD PROCESSING” will explain some of the fundamentals of computer use in an office situation. Career and job opportunities will be discussed, and attendees (who must be able to type) will have a chance to get some hands-on experience on Wang OIS 140 equipment. This one-day workshop will be held on Saturday, October 1, from 10 A.M. to 1 P.M.; on Tuesday, October 4, from 6 to 9 P.M.; and on Thursday, October 6, from 6 to 9 P.M.

Fee: $25, plus a $10 registration fee. M.C., V. Register in person or by mail until day of workshop.

Lifelong Learning, Marymount-Manhattan College, 221 East 71st Street, New York, New York 10021; 535-5400.

“STARTING A CAREER IN COMPUTERS” provides an overview of entry-level possibilities in the world of business computers. Emphases are on computer programming, console operation, and computer maintenance, and there will be answers about skills, training, salaries. This session will be held on Saturday, October 22, from 1 to 3 P.M. at the N.Y.U. Midtown Center, 11 West 42nd Street.

Fee: $40, plus a $10 registration fee. See “A Quick Course in Computer Literacy,” page 38, for registration information.

FREE SEMINAR

“COMPUTER USES: AN INTRODUCTION,” a comprehensive look at computer technologies and applications in business, education, art and design, and personal computing, will be held on Wednesday, September 7, from 6:30 to 8 P.M. Just show up.

The New School, 66 West 12th Street; 741-5615.

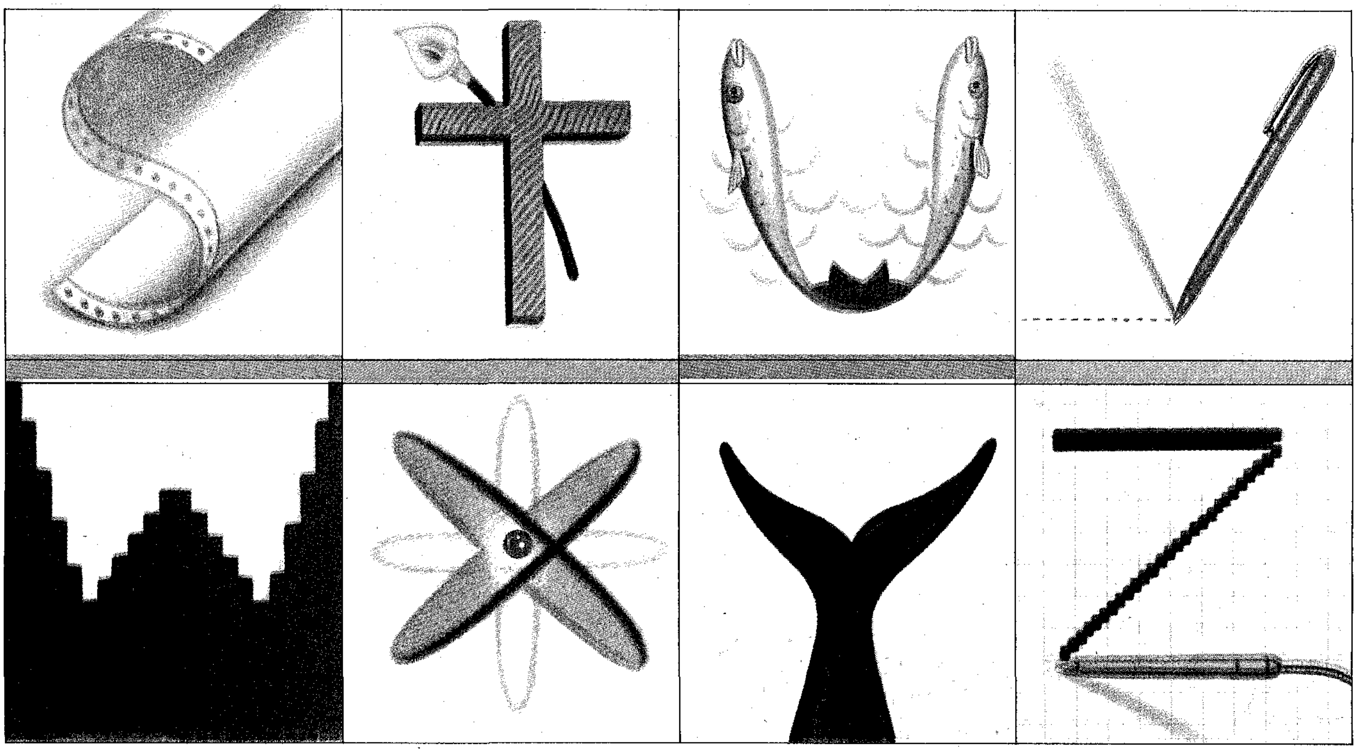
COMPUTER GRAPHICS

ON THIS ISLAND, COMMUNICATION is our major service . . . business . . . preoccupation, and scarcely another industry is being so profoundly altered by the computer. The pace of change is picking up, and legions of designers, publishers, graphic artists, art directors, and advertising mavins can keep current by attending the Pratt Center for Computer Graphics in Design’s third annual seminar in “Computer-Aided Graphic Arts and Visual Communications.”

“Computers have changed graphic communications forever,” says seminar organizer Perry Jeffe, who is the center’s director. To show how that has happened, the seminar will devote one full day to print media and one full day to video and other media.

On print day, seven speakers will deliver 45-minute presentations (with time for question answering) on such developments as computer-aided letterform design. Illustrator Barbara Nessim will discuss the applications of paint systems and teletext systems to illustration and fine art. Michael Barnett, a professor of computer science at Brooklyn College, will offer advice on using microcomputers for low-cost publication, linking Apples, I.B.M.’s, and Videocomp to compose illustrated books without traditional paste-up techniques. And there will be discussion of other technological advances.

Following a similar format on the second day, another half-dozen specialists will explore communications that have cut loose from traditional printed words and pictures. In “Computer-Aided Video Graphics,” Jim Lindner, of Fantastic Animation Machine, will cover techniques, equipment, direction, and



trends; in "Special Effects," Rod McCall will discuss motion control and computer-generated imagery; in "Video News," one Billy Sunshine, creative director of Computer Graphics Lab, Inc., will discuss the many uses of computer graphics at a new 24-hour news channel, Satellite News. He can do amazing things with a "mouse."

To understand new meanings of old words like "mouse" and CAD (it's not a villain), attend the opening tutorial session, in which David Geshwind, of Digital Video Systems, Inc., will hold forth on terminology (in both senses of the word) for confused novices.

The tutorial class will be held on Sunday, December 11, from 2 to 5 P.M.; the print class is scheduled for December 12 from 8:45 A.M. to 5:30 P.M.; the video-and-multimedia class will be held on December 13 from 8:45 A.M. to 4 P.M. At the sessions there will be an exhibit of hardware; all classes will meet at Marriott's Essex House, 59th Street between Sixth and Seventh Avenues.

Fee: Sunday tutorial, $125; print and multimedia-video seminar, $550. The fee includes seminar materials, luncheons, refreshments, and a cocktail reception. No credit cards. Register by phone or by mail until first day of course.

Pratt Center for Computer Graphics in Design, P.O. Box 464, Elmsford, New York 10523; (914) 631-8772.

HANDS-ON COURSE FOR ARTISTS

"IT'S GOOD TO DEMYTHOLOGIZE THE computer. What you need to know to create art on a computer is really simple. I lecture about two hours, and then I get the graphic designers and artists going on their own machines," says Rachel Gellman, of the Computer Graphics Workshop at the School of Visual Arts.

The course, for technological neophytes, gives each artist his own computer. The lab at S.V.A. has one station for each student; each station has a complete Apple II Plus, with disc drive and supplied software, a graphics "tablet" and pen, and an R.G.B. (for red, green, blue, the basic video colors) television monitor. That means "there's no one breathing down your neck while you're trying to create," and students can schedule time on the computers even beyond the 40 hours of this class.

When you use the graphics tablet and pen, lines and "brushstrokes" are variable, and colors can be blended six at a time, using a software palette of some 256 pure colors developed by S.V.A. dean Tim Binkley. And artists can go beyond the expected patterns and textures, for the software also offers a three-dimensional capability, with rotation, zoom, and other variables. If you're designing a building, you can "build it up" on the screen, shrink it or enlarge it, turn it around, color it . . . and print it.

Artwork can be transferred from the screen to other media by 35-mm. photography, by using the lab's own Betamax video recorder, or by using the lab's color and black-and-white printers.

Instructor Gellman—who's a trained graphic designer with experience in computers, textile design, and video graphics production—teaches how to set a light palette, how to draw with a graphics tablet, how to animate and color, how to create fonts. "I try to shelter the class from all that 'Computer! Computer!' mystique. I think the importance of technology per se is lessening and the importance of creativity and a good eye is growing. I love doing things on a computer, and I don't want people to be scared; it's just thinking with a new tool. And students here get a lot of time to thrash out their work on the computers."

The twelve-class workshop meets in two sections: Mondays from 3 to 6 P.M. beginning September 19, and Saturdays from 1:30 to 4:30 P.M. beginning September 10.

Fee: $350, plus a $15 registration fee. M.C., V. Register in person until first day of course, or by phone or by mail through September 5.

Admissions Office, School of Visual Arts, 209 East 23rd Street, New York, New York 10010; 683-0600.

GOING TO THE VIDEOTAPE

"IT'S NOT LIKE A FILM COURSE . . . the cost of negative and print film has gone so high. Videotape costs much less, so students' work is livelier and freer," says documentary filmmaker Dan Klugherz, who now teaches "Documentary Video Workshop" for the Global Village Video Study Center.

The techniques and effects of working in video are explored in a series of hands-on sessions. For specialized interests, courses in videotape editing and in documentary production are available, all taught in a Broome Street studio full of broadcast-quality three-quarter-inch-videotape equipment. But even G.V.'s basic course, "Intensive Video Workshop," stresses *production* of a student work that can be cablecast.

Enrollment is limited, in order to maintain a student-equipment ratio that allows G.V. class members to simulate actual video production crews: On a rotating basis, students write, operate cameras, light, record and mix sound, and direct. All this action takes time—some ten to twelve hours per week—and money: Tape is cheap, but gear is dear (and the equipment used by a documentary crew would cost $1,000 a day to rent). So the tuition is serious.

"Still photographers and journalists—people with some visual sophistication—do well," says Klugherz. The point is to develop competence in a new medium. Completion of three courses for credit (six credits per course) through G.V.'s affiliation with the New School earns a certificate, and successful students have rolled on into network and cable careers.

"Intensive Video Workshop" meets in two sections: Section A, Mondays and Wednesdays from 6:30 to 10 P.M. plus Saturdays from 9 A.M. to noon beginning September 26; Section B, Wednesdays and Thursdays from 6:30 to 10 P.M. plus Saturdays from 1 to 4 P.M. beginning September 28. All classes meet at 454 Broome Street. Those who are interested must be interviewed by Global Village's Robert Aaronson (966-7526) before they may register at the New School.

Fee: $800, plus a $300 lab fee, plus a $20 registration fee. M.C., V. Register at the New School in person through September 28, by phone through September 20, or by mail through September 19.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

THINKING ABOUT TECHNOLOGY

MANY OF US DON'T HAVE ENOUGH TECHnical information on which to base opinions on the important matters—whether, for instance, a nuclear power plant should be built—and even the most liberal of us are sometimes troubled by the application of certain advances in medicine. Here, accordingly, are some courses that either give the necessary grounding for thinking about what *really* matters or examine the impact of technology on our values.

NUKESPEAK

IT'S ALARMING: SOME OF THE MOST important policy decisions in this age depend on technological data that baffle most of us. Which way do we vote when we don't know what the experts

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are talking about? Defense spending is one such area; nuclear power is another. Con Ed and Lilco would seem to hold all of the information cards—and therefore to control all of the bets, all of the decisions.

If you take Professor Herbert Goldstein's course "Nuclear Energy: A Semi-Technical View for the Non-Scientist," you can probably learn what the cardholders are saying, when they mean it and when they're bluffing. That's what this course is meant to be: an education for civic responsibility. "I think it is possible for people without a technical background to assess what the experts say about nuclear power," says Goldstein, a physicist and nuclear engineer. "But it's not simple; it can't be done in a single lecture, or by reading a magazine article."

Goldstein and occasional guest experts devote three hours a week for thirteen weeks to examining the nuclear cycle, from mining uranium to the disposal of nuclear waste products, "with emphasis on the aspects that cause public concern." In addition to discussing the technical aspects of the generating of electrical power through nuclear energy, the course will consider the environmental consequences of normal and abnormal operating conditions, and will look at the economics of nuclear power and other concerns such as sabotage, terrorism, and nuclear proliferation.

Goldstein realizes there are problems in teaching a technical subject to non-scientists, but "I think people can get through this course with no more math than is required to balance a checkbook." Still, he says, this is not spoon-fed pabulum: "We do talk about the physics of fission, the role of breeders, about fission products, about afterheat, the waste cycle." There'll be a look at Columbia's own research reactor (which, largely because of community opposition, has never been fueled and operated) and readings of reports by the Nuclear Regulatory Commission and the president's Kemeny Commission on Three Mile Island. "We spend a week and a half on Three Mile Island, going through the logs minute by minute to understand what happened."

It sounds essential. "It's better," Goldstein says, "if you know the *facts* of the situation."

"Nuclear Energy" meets on Mondays from 4:10 to 5:25 P.M. beginning January 23, 1984. Class location will be announced by the School of General Studies, Student Affairs Office, 405 Lewisohn Hall.

Fee: $801, plus a $10 application fee. There may be a few places available for non-credit students at a lower cost. Credit students should register in person through January 15; non-credit students should call the number below for information.

Director of Admissions, School of General Studies, Columbia University, 303 Lewisohn Hall, 116th Street and Broadway; 280-2752.

LET'S GET TECHNICAL

DOWN-TO-EARTH IN BROOKLYN, that's the Polytechnic Institute of New York—a hard-core engineering school, a place where liberal-arts students probably can't decipher the catalogue's course descriptions and never is heard a philosophical word. Surely it is a sign of our time that Poly is changing from within. A Philosophy of Technology Studies Center at the Brooklyn campus is being initiated next month with a colloquium (below), and the center's first courses will be taught this autumn.

As part of its mission to confront "a broad range of philosophical questions arising from engineering and technology," the center's first director, Professor Carl Mitcham, will offer a 24-session course, "Religion and Technology," and will conduct a two-day "New York Colloquium on Philosophy and Technology" in early September.

Mitcham will consider the ways some simple technological devices (like the stirrup) have altered the course of events. Then he will focus on the ways in which religion has influenced technological development, starting with Max Weber's thesis in *The Protestant Ethic and the Spirit of Capitalism.* And then he will turn matters around and look at the troubling ethical and moral issues that are raised by Western technological achievements like bioengineering, artificial intelligence, and nuclear weapons. A dialogue between two cultures is envisioned.

The course will meet at the Brooklyn campus twice a week: on Tuesdays and Thursdays from 3 to 4:50 P.M. and from 3 to 3:55 P.M., respectively, beginning September 13.

The colloquium will be held on Tuesday, September 6, from 9:30 A.M. to 5 P.M., and on Wednesday, September 7, from 9:30 A.M. to 6 P.M., at the United Engineering Center, 345 East 47th Street. Through guest lectures and discussions, it will consider such matters as the ethical uses of engineering; minds and computers; nuclear weapons; democracy and reindustrialization ("The Politics of Technology in New York"); and, of course, the social implications of computers. Published scholars from

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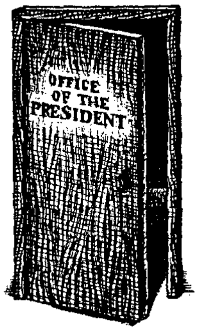

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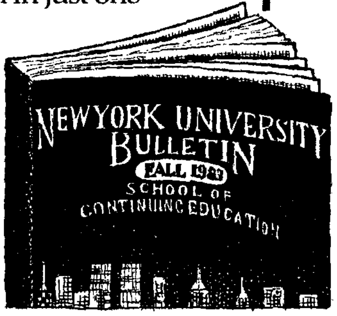

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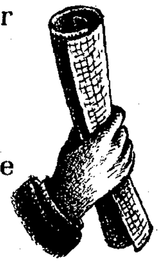

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Fee: "Religion and Technology," $600. M.C., V. Register in person or by mail until first day of course. "New York Colloquium on Philosophy and Technology," $15. No registration; pay at the door. For information, call 643-4591 or 643-8833.

Admissions Office, Polytechnic Institute of New York, Brooklyn Campus, 333 Jay Street, Brooklyn, New York 11201; 643-5000.

MIXED MEDIA

ENTERTAINMENT USED TO FALL INTO a few neat categories: radio and television here, recorded music over there, the movies out there. No more. Now records carry pictures, and pictures bear music. We talk to our television sets. Our homes harbor cables and discs and laser bits. How *are* we to make sense of it all—to know what to buy, what to watch, what to . . . well . . . *interact* with?

Press this button; take this N.Y.U. course: "The New Communications Technology and the Entertainment Industry." Theodora Sklover, who planned it, knows the new media: She was executive director of the Governor's Office for Motion Picture and Television Development and is now an independent producer and consultant. She is conversant with cable television, pay television, videodisc, videocassette, satellites, teletext, and (literally) interactive video. And she knows the traditional media too.

Sklover and other cognoscenti (for instance, Stephen Scheffer, executive vice-president, Home Box Office, and Tom Kuhn, president, RCA Selectavision) will lecture and present examples of new-media entertainment. They'll screen programs from Nickelodeon (a cable service), from the cable-TV show *Faerie Tale Theatre*, from *Mystery Disc*, an interactive laser videodisc that's sort of a television whodunit and sort of a computer game, and from Broadway shows taped for television.

"I spend a couple of sessions on what the new technologies are and how they work, and then show people what they look like. Then we move on to the programming, to see what people are developing in the new media."

O brave new world.

The fourteen-session course will meet on Mondays from 6:10 to 7:50 P.M. beginning September 26.

Fee: $225, plus a $10 registration fee. See N.Y.U. offering "A Quick Course in Computer Literacy," page 38, for registration information.

SPACE-AGE PHILOSOPHY

"PHILOSOPHY FOR OUR TIME" IS A look at modern philosophy in confrontation with the nuclear age. "Today, the ancient philosophical distinction between Being and Nothingness converts to anxiety over the choice between survival and annihilation," says writer-journalist Henry Epstein, who studied philosophy at CUNY and who teaches this course at New York University. The course draws on modern philosophy to find concepts with which to understand what is going on around us. "But," says Epstein, "what's going on around us also affects the content of modern philosophy." For instance, computer ideology has influenced contemporary philosophy: "The term 'knowledge' is being eroded by the term 'information,' " Epstein says. "Instead of reflection, we now have information processing."

His students will read Jonathan Schell's *The Fate of the Earth* ("Schell leans on Hannah Arendt, who was a student of Heidegger, so there you have the tradition"), as well as selected writings of Freud, Russell, Sartre, Habermas, and others. Epstein will also examine the tension between left- and right-wing views on such issues as the uses and control of weaponry and technology.

"Philosophy for Our Time" will meet on twelve Thursdays from 6:10 to 7:50 P.M. beginning September 22.

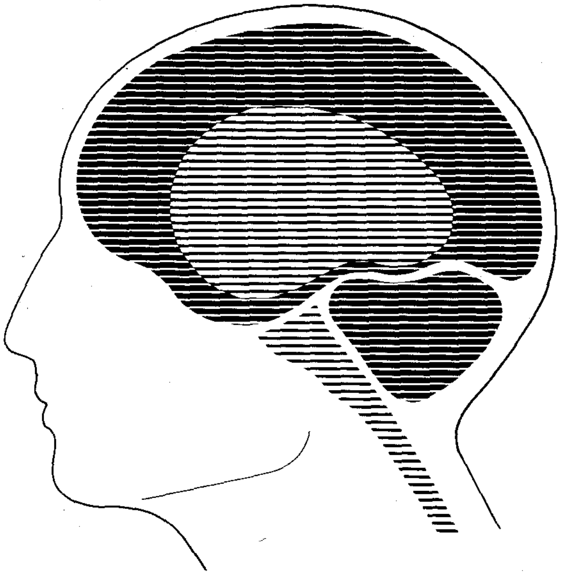
Fee: $160, plus a $15 registration fee. See N.Y.U. offering "A Quick Course in Computer Literacy," page 38, for registration information.

PEOPLE COURSES

AND THEN, OF COURSE, THERE ARE THE non-technical courses—classes for enlightenment (modern archaeology, the policymakers' look at American foreign policy, the art of Manet) and courses for unalloyed delight (hot-air ballooning, sailboarding). Here are eighteen good ones.

CREATIONS' DAWN

JULES FEIFFER . . . SEYMOUR CHWAST . . . David Levine . . . Edward Sorel . . . Gahan Wilson . . . Milton Glaser . . . Maurice Sendak . . . Alan Cober . . . George Booth . . . the style of these artists is as personal, as unmistakably individual, as a fingerprint. Whence



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This Fall at The New School, the tradition continues. An early lecture series features Jacobo Timerman, whose story of imprisonment and torture in Argentina, *Prisoner Without a Name, Cell Without a Number,* made history in our own time. There's also a course on The Pulitzer Prize, with guest appearances scheduled by Russell Baker, Arthur Miller, Marsha Norman, Walter Kerr and Sydney Schanberg, among others.

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came those styles? How were these artists influenced?

Singly and together with a panel of moderators, these illustrators and cartoonists (and several others of note) will explore the creative influences in the development of their own art; the twelve-session illustrated (naturally) lecture series is called "The Artist's Roots." The three moderators are Lee Lorenz, *The New Yorker's* cartoon editor; Steve Heller, an art director at the New York *Times;* and Marshall Arisman, illustrator and co-chairman of the media-arts department at the School of Visual Arts.

According to Lorenz, this series grew from a discussion last year on the distinction between plagiarism and influence. "The artists themselves got very excited about it. It forced them to think about their own styles, the influences they'd felt." The result of that excitement is this unstructured but promising series on creativity.

Stand by for insights.

The series will be held on Thursdays from 7 to 9:30 P.M. beginning September 15.

Fee: $200, plus a $15 registration fee. M.C., V. See School of Visual Arts offering "Hands-On Course for Artists," page 41, for registration information.

FIGURE IT OUT

"MOST PEOPLE ARE SCARED OF math and avoid it. All they remember is that someone wrote things on the blackboard that they didn't understand, and then they were lost forever," says Elisabeth K. Ruedy. "Most people are remembering an inner voice that is not benign." Ruedy, a veteran mathematics teacher who was educated at the University of Basel, seeks in these short, practical sessions to open minds "to what mathematics *is*."

"Most people have much better math ability than they think they have; most can intuit the answers." Encouraging her class to tackle everyday math challenges—balancing checkbooks, estimating traffic flow, learning all the functions of a calculator—she builds on "intuition and common sense." In brief segments of class time, Ruedy develops conceptual thinking through origami paper folding for geometry or asking the class to rewrite mathematics problems in their own words. "Those are ways to get them to really *look* at a problem without their worrying about what they've learned or forgotten from the seventh grade."

She often works puzzles, or uses questions the class asks "so they can see me grapple with a problem, can see my trial and error; it's like writing draft after draft. I want them to see that the processes are more important than the an-

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swers, that they can do it, and there's nothing to be afraid of."

"Don't Be Afraid of Mathematics" meets for two one-and-a-half-hour Thursday sessions in September (September 22 and 29) and two Thursday sessions in January (January 19 and 26), all from 6 to 7:30 P.M.

Fee: $25 for members, $30 for nonmembers. M.C., V. Register in person, by phone, or by mail (ask for course No. 350-37) until first day of class.

The Young Women's Christian Association of the City of New York, 610 Lexington Avenue, at 52nd Street, New York, New York 10022; 755-4500 (information), 751-3335 (registration).

IF SOMETHING LESS INTENSE AND more drawn out seems a good idea—something that gives you more time to break your math block—"Overcoming Math Anxiety," at the Cooper Union, could be the answer. Each week for ten weeks there'll be a new topic, a new set of challenges, and even some homework (gasp!), but fear not—it's meant to be fun. Professor Emanuel Kondopirakis starts with basic arithmetic and moves through signed numbers, basic algebraic operations, solutions of equations, and word problems.

The course meets on Thursdays from 6 to 7:30 P.M. beginning October 6.

Fee: $15. No credit cards. See Cooper Union offering "Computer Workshop: An Introduction," page 40, for registration information.

UP, UP, AND AWAY

IT'S NOT HOW *high* THE BALLOON CAN go that's a wonder; it's how *low* it can go: treetop height. Pilot and ballooning instructor Joe Nicelli says that he can "control ascents and descents very precisely, within inches." So his hot-air balloon can waft along the treetops, and "in fall you can pick a lot of nice apples off the top. Last winter, one woman collected fresh pinecones for holiday wreaths."

The balloons seem to inspire a certain, ah, lightness of heart: They're patterned in multihued flowers, rainbows, butterflies. "We take children, older people, everybody," Nicelli says. "We have had people get married on these things."

There's no real directional control, though, so you float where the wind takes you, and that might be intolerable for Type A personalities and other heavy-control types. From either of Nicelli's two starting points, near Princeton, New Jersey, and New Hope, Pennsylvania, there is about 40 miles of unobstructed floating space. All flights begin either at dawn or in early evening, when winds are minimal. After a trip (at

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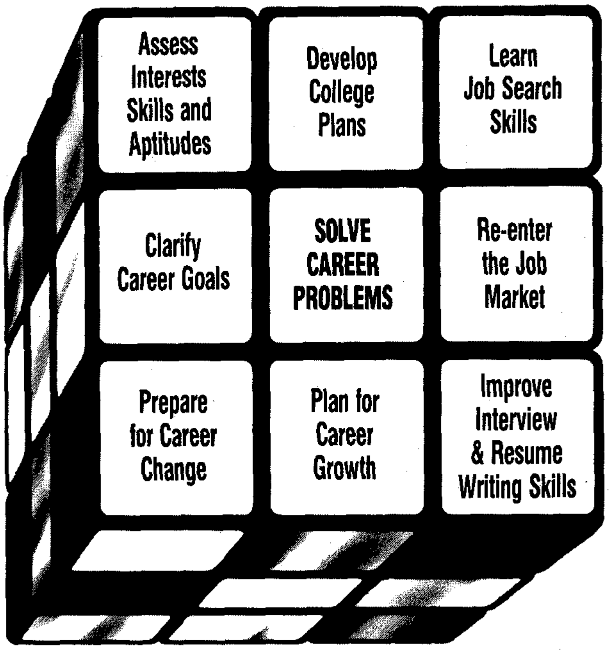

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least 40 minutes long) over the treetops, there'll be a soft landing . . . who knows where?

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The introductory flights are held Saturdays and Sundays at 4:45 A.M. and 3:30 P.M. at Princeton or New Hope. The Learning Annex will provide directions or transportation for you.

Fee: $85 (for the introductory flight). M.C., V., American Express (A.E.). Register in person, by phone, or by mail.

Registrar, The Learning Annex, 36 West 62nd Street, New York, New York 10023; 956-8800.

A STUDY IN BROWNSTONE

THE GLACIAL PRESSURE OF DOLLARS on real estate is spreading the shoreline at one end of Manhattan (Battery Park) while expanding the frontiers of renovation and restoration at the other end (Harlem). What brownstone aficionado and realtor-teacher Juliet McGinnis Nelson calls *"grande dame"* brownstones of the 1870s and 1880s—those ten-room wonders with marble fireplaces and rosewood trim—can still be found above 110th Street in unrestored condition for some quite un-Manhattan prices. In this eight-session course at City College, Nelson tells where to look, then delivers complete coverage of how to act when you locate your brownstone.

After telling you how to find and evaluate a period urban house, Nelson brings in the experts: a real-estate attorney to cover legal work and fees, from contracts to closing; a bank officer to explain eligibility—"how to develop bank appeal"—budgets, and financing; a building engineer to lead the class on an inspection tour of an exemplary brownstone; a restoration architect to explain what can and must be done, and ways to avoid typical mistakes; a contractor to talk plumbing, wiring, painting, and how to talk with contractors; even a Police Department security expert to advise on brownstone security.

Nelson knows her brownstone lore, knows the territory, and knows how to talk dollars and sense.

"Brownstone Living: Affordable Splendor" will meet on Saturdays from 10 A.M. to noon beginning October 8 at City College, 138th Street at Convent Avenue. For meeting place, call 690-5332.

Fee: $60, plus a $7.50 registration fee. M.C., V. Register in person, by phone, or by mail through October 1.

Division of Continuing Education, City College, 138th Street at Convent Avenue, New York, New York 10031; 690-5332.

PACKAGING THE POLS

AS WE SPIRAL DOWN THE CALENDAR toward another paroxysm of presidential campaigning, the question is no longer *whether* television influences our political process but to what extent television has taken that process over.

That issue, and the implications of having political leaders who are prepped, polished—indeed, packaged—for the media, will be taken up by four men who ought to know, because they were present at the creation of media politics: John Chancellor, who was anchorman for, and now is commentator for, the *NBC Nightly News;* Gabe Pressman, WNBC's political reporter; David Garth, a savvy political consultant (and one who's done some renowned political packaging); and Walter Cronkite, *éminence grise* of the *CBS Evening News.* Each one, during an evening session moderated by Jeff Greenfield, of ABC News's *Nightline,* will hold forth on the various impacts—negative *and* positive—of the television coverage of our national elections.

Afterward, there'll be time for questions and answers. That's your chance: These are the faces who've been talking through your blue screen for years, explaining what it all means. Here you can talk back.

"The Electronic Electorate: Television and American Politics" will be held on four Tuesdays from 8:15 to 10:30 P.M. beginning October 18.

Fee: $30 for the series, or $10 per

session. M.C., V. Register in person, by phone, or by mail through day of lecture.

The 92nd Street Y, 1395 Lexington Avenue, New York, New York 10128; 427-6000 (information), 831-8603 (registration).

TIGER! TIGER!

WHAT HAND OR EYE—OR LENS—can frame thy fearful symmetry? Photography teacher Seena Sussman recommends an 80-200 zoom, actually, for most-effective shooting in her course at the Bronx Zoo.

To the challenges of animal and wildlife photography, taking natural-looking pictures in a zoo adds more problems: how to minimize obtrusive backgrounds, how to frame, how to shoot through glass, bars, wire screens, and how to do all of this in safety and without distressing the animals.

This basic (but not *beginner*) photography course meets for three long sessions at the Bronx Zoo, where wildlife photographer Sussman draws on her experiences in Kenya, Tanzania, the Galápagos Islands. She leads the class through the basics of camera handling—film; metering; use of a tripod, monopod, or beanbag for steadiness; and more. Much depends on the weather, but the second session is generally devoted to outdoor shooting in the most natural of the zoo habitats. All subjects—birds, mammals, reptiles—are fair game.

The third session is a review with appropriate commentary on the pictures taken by the class. Says Sussman, "I'm pleased with the quality of the pictures that come out of this, and the class is always very proud."

Should these sessions inspire travel plans, note that Sussman also teaches a course in travel photography and a course called "Wildlife Photo Safari" that includes an exclusive use of the zoo's monorail.

"Zoo Photography" meets on three Sundays from 1 to 3:30 P.M. beginning October 9.

Fee: $45 for zoo members, $47 for non-members. Register by mail (send a personal check) as soon as possible. First come, first served.

Education Department, New York Zoological Society, The Bronx Zoo, The Bronx, New York 10460; 220-5131.

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mightily, and every couple of years Margaret Boe Birns uses this N.Y.U. course to check the vital signs with nearly a dozen works by both established novelists and upcoming writers.

The pace is brisk: eleven novels in twelve sessions ("I alternate long ones and short ones and try to choose novels that *can* be read in a week"). The recent novels of Cheever, Bellow, Theroux, Updike, Godwin, Walker, Beattie, Kennedy, and Tyler show these writers working familiar and far from played-out lodes like moral values, social conflicts, personal credos, traditional and alternative cultures.

Along the way, there'll be some observations on the hallmarks of quality writing—as opposed to the increasingly sophisticated razzle-dazzle of "book packaging." "I select work of apparent literary merit that received good reviews in good magazines. The class can play prophet and decide what will *last.*" There's that perennial appeal of the lit. course: the weekly nudge to read those books you've been meaning to read.

"The New Novels: American Writers Today" will meet Thursdays from 10 to 11:40 A.M. beginning September 22 at the N.Y.U. Midtown Center, 11 West 42nd Street.

Fee: $160, plus a $15 registration fee. See N.Y.U. offering "A Quick Course in Computer Literacy," page 38, for registration information.

MAKE 'EM LAUGH

"I don't think you can *teach* someone to be funny," says comedian Stephen Shaffer. "You can't sign up for this and come out funny." But he does believe he can discover what is funny about you, the would-be comic. Then he can teach the techniques of the comic performance, along with lessons on the *life* of a stand-up comic.

"Stand-Up Comedy Workshop" will be learning-by-doing: "It's like swimming—you just go dive in and do it . . . move around and see what it feels like." Class members will stand up and do their bits before an audience of their peers—the rest of the class.

Shaffer came to New York five years ago with an improv comedy group from Philadelphia—*that's* probably worth a few laughs right there—and has been making a living as a stand-up comedian for two years, indicating that it can be done. On the road this summer, Shaffer observed a kind of renaissance of live comedy performance going on in the country. "There are comedy clubs everywhere—Birmingham, Savannah, a lot in Jersey. I saw I could make a living at it." Thus encouraged, Shaffer is spreading the good word.

Shaffer's is one of the some half-dozen courses on the debut roster of the New School's New York Comedy School, directed by Robert Vare. Different courses emphasize different aspects of comedy—writing, dialogue, sketches, improv.

The six-session course will meet Mondays from 7:45 to 9:30 P.M. starting October 3.

Fee: $90. M.C., V. See New School listing "Going to the Videotape," page 41, for registration information.

MANET FOR ALL SEASONS

A hundred years after his death, Edouard Manet, "the father of Impressionist painting," will be fêted at the Met by a landmark retrospective exhibition and by an unusually complete lecture series. The exhibition of about 150 works, including a painting on loan from Brazil not hitherto seen in America, will open September 10. Ten parallel lectures, plus some films on Manet's life and works, will be held in the new Uris Center Auditorium and the Grace Rainey Rogers Auditorium.

Charles Stuckey, contributing editor of *Art in America* and an art historian who worked on the catalogue for this show, will examine "The Lighter Side of Manet's Genius" on October 11; on other evenings different scholars will examine other sides of Manet's life, genius, art, preoccupations, politics, and criticism. Since there are few art historians who can speak comfortably without shutting off the lights and turning on the slide projector, most of these lectures *will* be illustrated.

Some unexpected approaches to Manet's art will be taken: Peter Galassi, of the Museum of Modern Art's department of photography, will consider Manet in light of the development of photography. And Robert Jacobson, the editor-in-chief of *Opera News,* will discuss the French "essence" and consider "Opera in Manet's Day."

Seven lectures on Manet will be held on Tuesdays from 6 to 7 P.M.; three additional lectures will be held on Sundays—October 16 at 3 P.M. and October 23 at 2 and 3 P.M.

No registration is necessary; the lectures are free to the public (the series is supported by a grant from the National Endowment for the Arts), with an admission contribution to the museum.

Department of Public Education, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street; 570-3764.

JAZZING IT UP

Is this a theater? Workshop? Course? Class? The terms fly back and forth like riffs traded by horn players. In this location, piano master Barry Harris teaches *jazz*—that much is certain. But beyond that, things seem to elude definition.

The Jazz Cultural Theatre (J.C.T.) has a schedule of classes and workshops: Monday nights, Barry Harris leads three workshops: for piano, for voice, for "*all* instruments." Tuesdays, Benny Powell teaches a trombone master class, and then there's a jam session. Wednesdays, Dr. Frank Foster conducts a class on arranging and orchestration. On Thursdays, Barry Harris holds his master class for pianists, which is followed by a trumpet class. Fridays are given over to two master classes, one for guitar and the other—taught by Charles Davis—for saxophone.

"It's very loose," says one master piano student. "But Barry is authoritative, and he really teaches. He's got definite harmonic theories. He'll tell each student to play something. Then maybe he'll stop the student and say, 'Play that in E flat.' Then 'Play a major-seventh chord.' Then 'Play that up the scale.' Then 'Resolve each diminished note. Now, put that in your tune, just before the bridge . . .' "

The players work together: Pianists tend to stay on and accompany the vocalists, then maybe listen to the horn players: "It's a great way to learn more songs."

Reportedly, the students run the gamut from rank beginners to full-blown pros, and Harris asks only that players take the course seriously enough to practice: You've got to *know* those keys.

There's no semester schedule; classes are "ongoing," and generally start at 6 P.M.

Fee: $25 registration fee for master classes, $10 registration fee for other classes. Thereafter, the classes cost $5 each—and they may go on for hours. Register in person on or before first day of class.

The Barry Harris Jazz Cultural Theatre, 368 Eighth Avenue, at 28th Street; 244-0997.

DIG IT

Real archaeology doesn't have a lot in common with Indiana Jones's actions in *Raiders of the Lost Ark.* The real thing does mean working in exotic locales like Greece and Turkey along the Mediterranean, or in Yugoslavia or Polynesia, or even ... Brooklyn. Frederick Winter, the contract archaeologist who'll teach "Contemporary Archaeology" at the New School this fall, has dug in all those places and more. In class, he'll survey the methods, sites, and findings of archaeology, with emphasis on Europe and the Mediterranean. (It should be noted that he'll teach a course on the archaeology of New York City during the 1984 spring semester.)

Archaeology has evolved from grave-robbing treasure hunting to a modern, meticulous science—excavations are conducted with brushes and tweezers, rather than with front-end loaders—but it hasn't lost its excitement and its rewards.

With illustrative slides from his own digs, Winter will discuss both *methods*—the archaeological theory and methodology—and the cultural *findings:* what all those stones, points, pipes, and shards really tell an eye and mind steeped in history and prehistory.

Winter's sessions will cover prehistoric, classical, and historic cultures, with one session devoted to the archaeological activities and findings in New York; if circumstances permit, there'll be a field trip to a local dig.

"Contemporary Archaeology" will meet on twelve Tuesdays from 5:50 to 7:35 P.M. beginning October 4.

Fee: $175, plus a $20 registration fee. M.C., V. See New School listing "Going to the Videotape," page 41, for registration information.

LOCAL COLOR

"IT'S NOT SO MUCH THAT THE COLORS *change;* the green chlorophyll breaks down and allows other colors, like yellow, to appear." Botanist Carol Levine elucidates the "change" of colors and much else about local wild flowering plants in her four-session course, "Local Flora in Autumn," at the New York Botanical Garden.

If you follow her around the N.Y.B.G.'s native-plant garden and follow her explanations in the classroom on these fall Sunday afternoons, you'll be able to identify the trees, shrubs, and flowering plants that show their true colors this September. "We use taxonomic keys so you can identify things," she says. "It's an introduction to names and family groups."

It's a small class that gets outside. If it rains, microscopes and color slides will be brought to bear.

This is another way—beyond buying pumpkins and cider—that you can participate in autumn. Now, at last, you can get them straight: "That's goldenrod. Those are asters. That's a red maple.

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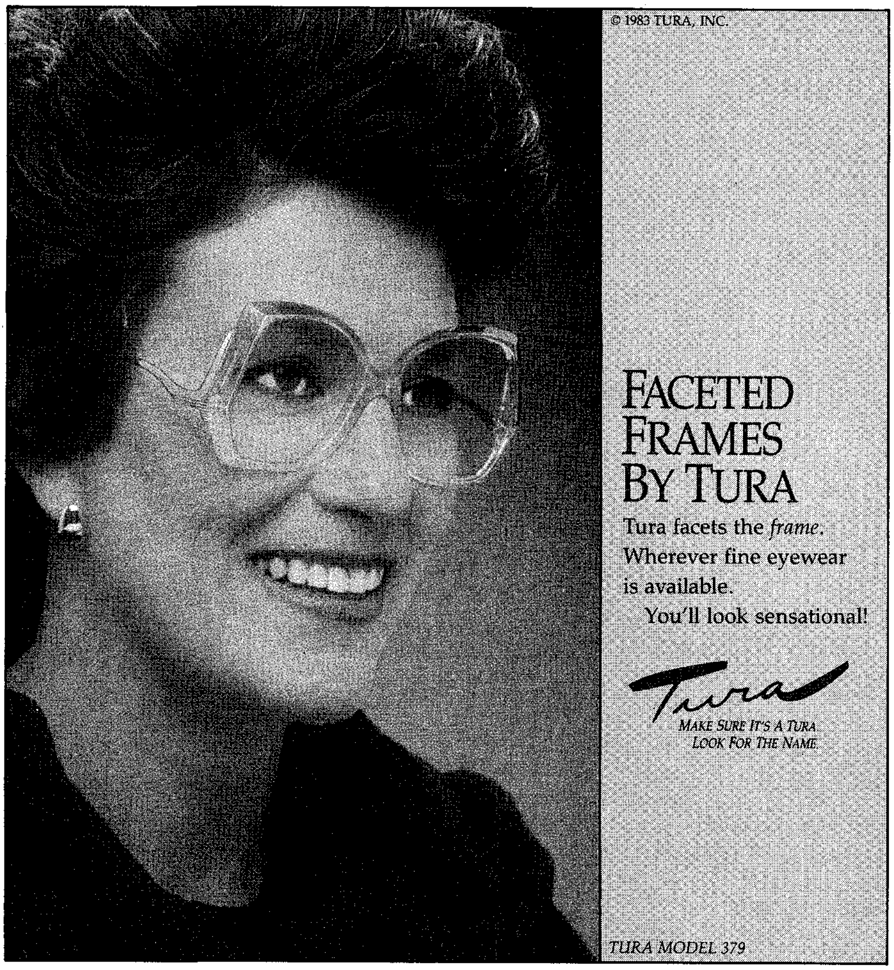
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That's a black alder. That's a poplar. That's a buttonbush. Those are black-eyed Susans. And *that's* sumac."

"Local Flora in Autumn" meets on four Sundays (September 25, October 2, October 16, and October 23) from noon to 2 P.M. in the Watson Building, Room 305.

For those interested in cutting down and burning some native trees for firewood, the garden also offers a one-day session called "Trees, Firewood, and Chain Saw Safety" on Saturday, November 12, from 10 A.M. to 2:30 P.M. Instructor John McShane will tell how to identify the trees of best fuel value by bud, bark, and twig; describe how to stack and store firewood; pinpoint firewood-cutting locations; and demonstrate chain-saw safety, or "how not to massacre your ankle while playing pioneer." The class meets in Room 101 of the Watson Building.

Fees: "Local Flora in Autumn," $40 for members, $44 for non-members; "Trees, Firewood, and Chain Saw Safety," $20 for members, $22 for non-members. M.C., V. Register for both courses in person or by mail until first day of class.

Registrar's Office, The New York Botanical Garden, The Bronx, New York 10458; 220-8747.

DAYS OF WHALES AND DOLPHINS

'We know that dolphins are proper mammals—they breathe air, are warm-blooded, give birth to live young, which they nurse—but we are still uncomfortable with their fishlike shape and habits." The author of those words, naturalist-illustrator Richard Ellis, is more comfortable than most of us with dolphins: "I've been in the water with a lot of these animals," he says. On dry land this fall, in a series of illustrated lectures at the American Museum of Natural History, Ellis will demonstrate the depth of his familiarity with marine mammals.

The first two lectures will be devoted to whales, and the rest will address dolphins, porpoises, seals, sea lions. "I'll start with the biology, the life of these animals, then move through a history of their interactions with man, right up through the latest actions by the International Whaling Commission"—which Ellis serves as a member of the U.S. delegation. His talks will be illuminated by his own paintings and with photographs taken during his worldwide investigations of marine mammal life from Hawaii to Newfoundland, Patagonia to Nantucket.

Ellis's paintings of whales and sharks are found in museums and exhibits from coast to coast, his words in numerous magazines, his image on National Geographic television specials. He's a member of the Explorers Club, he's published *The Book of Whales* and also *Dolphins and Porpoises,* and he helped design the famous "whale" suspended from the ceiling of the American Museum of Natural History.

"Marine Mammals and Man" will meet for five Thursdays from 7 to 8:30 P.M. beginning October 20.

Fee: $30. Register in person or by mail through first day of class.

Fall Lecture Series, American Museum of Natural History, Central Park West at 79th Street, New York, New York 10024; 873-7507.

HINDSIGHT

ONE GOOD THING ABOUT BEING *out* of office is that you can say things you couldn't say while *in* office. So you can figure that after top policymakers have been voted out or otherwise not had their option renewed they'll have plenty to say.

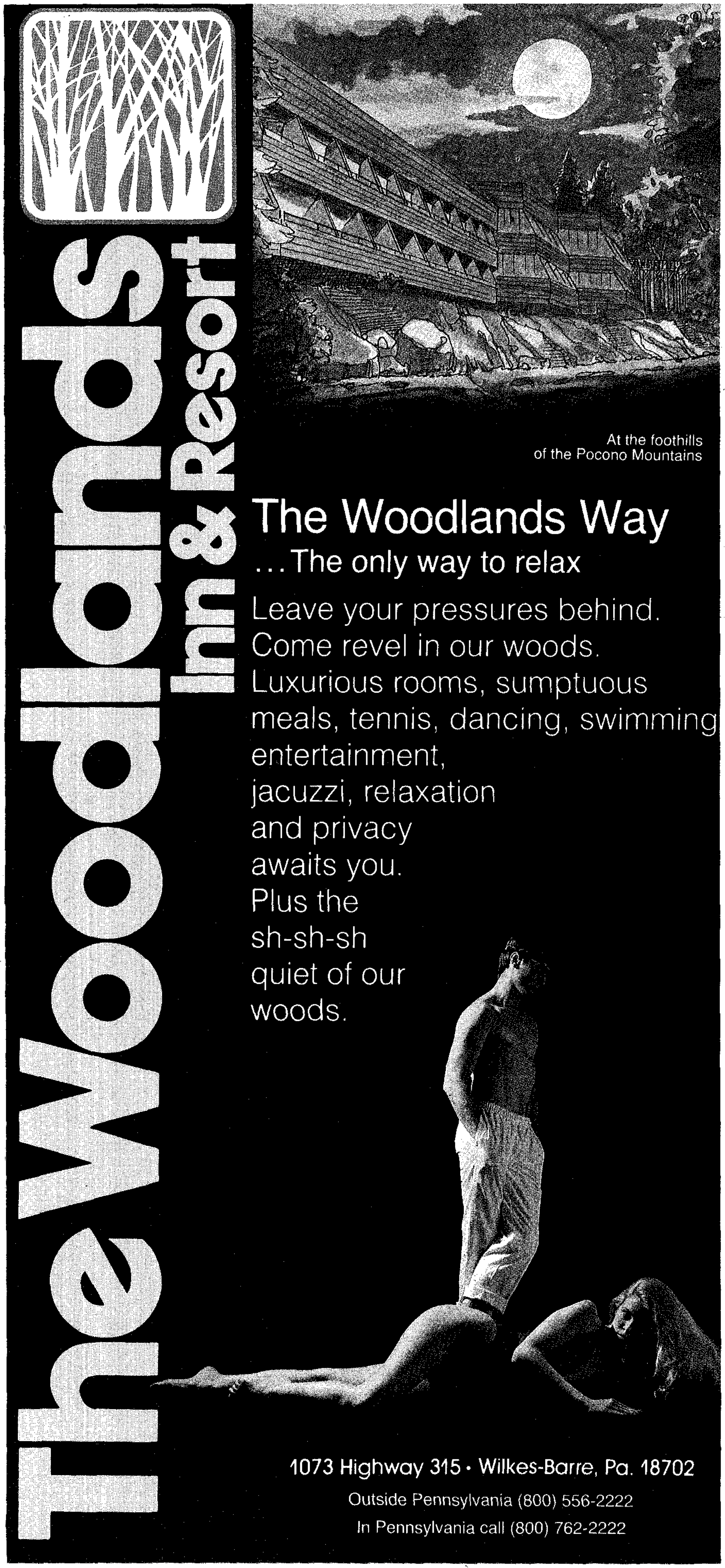
Some major segments of American foreign policy were being formulated not so very long ago by the very speakers in the 92nd Street Y's series "Enduring Challenges to American Foreign Policy." Zbigniew Brzezinski was President Carter's assistant for national-security affairs from 1977 to 1981, and now he plans to address "The Foreign Policy Dilemmas of the 1980s." McGeorge Bundy occupied a similar National Security Council slot for Presidents Kennedy and Johnson during the early 1960s, and now he's going to dilate on "American Foreign Policy in the Nuclear Age." Bundy, remember, was close at hand during the Cuban missile crisis.

Frank Church, of Idaho, served as chairman of the Senate Foreign Relations Committee from 1979 until 1981, and John Culver, of Iowa, was his counterpart as chairman of the House Foreign Affairs Committee from 1970 until 1975. Together, they plan to talk about "Domestic Constraints on Foreign Policy Matters."

Given the percolations in Central America, foreign-policy matters have come to seem, well, closer to home. El Salvador, after all, is closer to Miami than a lot of the United States is to New York.

There'll be time for questions and answers, and that could be the time to remember that old policymakers, like Henry Kissinger, do effect encores.

"Enduring Challenges to American Foreign Policy" will meet at 8 P.M. on Tuesday, October 11 (Brzezinski); on Thursday, November 3 (Bundy); and on Thursday, November 17 (Church and Culver).



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DIVER'S ED

FIRST YOU NEED WATER. THE WEST Side Y.M.C.A. comes on strong with two pools and this established diving course that culminates in scuba certification.

Diving is one of those "wish" sports, the object of widespread fantasy—Jacques Cousteau, sunken Spanish treasure—but limited real practice. Actually, it's not difficult to move from fantasy to reality: In the city there are few barriers. For this course you must know how to swim; you ought to be comfortable in the water and in good physical shape; you must be thirteen or older. True, scuba costs some money (the course fee, plus about $100 worth of personal gear, plus the cost of some open-water dives—say, another $100). Not as cheap as Ping-Pong, but less than a pilot's license.

Garry Collins, a veteran diver who's been teaching at the Y.M.C.A. for about ten years, says that the nine sessions (two evenings a week for about three hours each) are designed "to familiarize students with procedures and equipment—rote drilling to build up safe habits in the water."

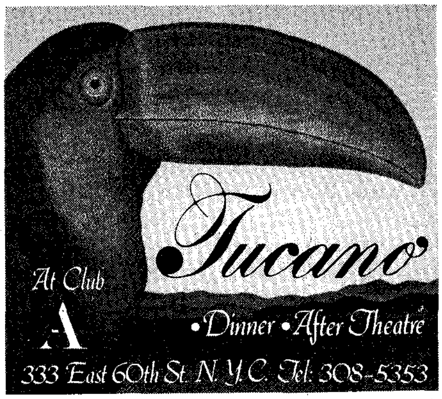
To start, there's an evaluation session in which the students swim 300 yards, swim a length of the pool underwater, retrieve an object from the bottom, and otherwise demonstrate competence and comfort while wet. If you pass this test, you may register. Then Collins and company introduce basic skin-diving gear—mask, fins, snorkel—and teach techniques of surface diving, correct entry, clearing the mask, correct kicks. "Then we move on to buoyancy vests, tanks, and regulators, to get people familiar with all the gadgets and gear—so they're comfortable with it."

After the written examination comes the real fun, three open-water dives: one in a quarry in New Jersey, one from a beach on Long Island, and one from a charter boat in the Atlantic—"maybe on a wreck that's 30, 40 feet down."

The real dives occur on the last weekend of the course and include the whole class—five to fifteen people, of all ages and both sexes—and a crew of divers, dive instructors, dive masters. "Everybody is doing the same thing, everybody is supportive, nobody is competitive. Diving is one of those sports that bring out the best in people."

The nine-session course will meet on Mondays and Thursdays from 6:30 to 9:30 P.M. beginning September 19; the class chooses the date of the weekend when the real diving will be done.

Fee: $125 for members, $165 for non-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members, plus the cost of the basic gear and that of the dive boat. Tanks, regulators, air, vests, etc. for the course will be furnished at no extra cost. M.C., V. Register on first night of class, after you've passed the swim test.

West Side Y.M.C.A., 5 West 63rd Street, New York, New York 10023; 787-4400.

AUTO MOTIVES

HOW BASIC IS IT? "TO START, SOME people didn't know how to open the hood of their own car," says continuing-education coordinator Will Saunders, who's done a Peace Corps stint teaching auto mechanics in Ethiopia. "But in this course they come along quickly." "This course" is a complete primer on that most proximate and baffling of our technological *objets:* the family car.

In the cavernous and superbly equipped central diagnostic lab of New York City Technical College's Voorhees Campus, students spend about a third of their hours in the classroom and the rest in a lab or hands-on situation. What they get their hands on is their own or other students' cars, which receive exemplary service and tuning up by the class under the guidance of a professional mechanic-teacher.

New York Tech's facilities and faculty are generally given over to commercial pursuits like training truck-fleet mechanics. But in this one consumer-oriented course the basic concern is how to save money despite owning a car. That means learning to do your own work, plus lessons in how to talk to auto mechanics, how to get estimates, what tools to buy. For this course, the tools are furnished, but students are advised to "dress appropriately."

"We aim to demythologize the whole car thing. We find that New Yorkers, after all the hassles of parking and getting towed and all, are really alienated from their automobiles. But this course really works—the class is about 50 percent women—and a lot of enthusiasm develops."

Was it easier in Ethiopia?

"Basic Auto Maintenance for Car Owners" will be taught on ten Saturdays from 10 A.M. to 1 P.M. beginning October 8. The class will meet at the Voorhees Campus, at 450 West 41st Street, in Manhattan.

Fee: $100. M.C., V. Register in person or by mail "early."

Division of Continuing Education, New York City Technical College, 300 Jay Street, Brooklyn, New York 11201; 643-5570.

ONE SHEET TO THE WIND

A *sailboard* IS ABOUT THE LEAST BIT of boat that can float and carry a person and move. And how they *move!* A Windsurfer is a twelve-foot-long polyethylene "board" with some 60 square feet of sail and a fourteen-foot mast of fiberglass that looks like a thick fishing pole. Once aboard, *you* become the standing rigging, balancing weight and strength against the forces of wind and water.

Let's just say it's not as easy as some people make it look. "To progress at it," notes veteran sailboarder and sailing instructor John Jensen, "you need lessons." The Offshore Sailing School, at City Island, is equipped to deliver lessons that go from dry classroom to certification in a single day.

Certification—acquiring a "competency" card, which allows you to rent a Windsurfer anywhere—calls for a six-hour one-day course that starts with two hours of classroom instruction, then an hour on a dockside simulator and three hours of on- (in-?) water instruction and supervised practice.

Equipment and theory are covered in the classroom: "Think of it as a plane surface moving along the interface of two dissimilar surfaces—air and water."

The simulator is a sailboard with a sail, but it's mounted on a pivot fixed to the dock. The dock is "padded all around." Hmmm.

This simulator introduces students to the vagaries of the wind. And, no doubt, to the padded dock. "It teaches you how to tack, jibe, but without the tippiness of being in the water," says Jensen. Next, students get on the water on a training board, which is wider and more stable than the standard hull.

"We teach from a boat and from a float in the harbor," says Jensen. "And we tether the students' Windsurfers with about 175 feet of line." That's so you can't sail away down the harbor before you learn to turn.

At City Island, the water will be warm enough for sailboarding through mid-October; after that, people use wet suits. Or head for the Islands.

The "Learn to Windsurf" course is taught every day by appointment (maximum, six persons per class), weather permitting.

Fee: $95 per person (inquire about the couples' discount: $95 for *two*), including use of all gear. A.E., M.C., V. Register in person, by phone, or by mail until the day before you plan to sail.

Offshore Sailing School, East Schofield Street, City Island, New York 10464; 885-3200. ■

New York

Education Information

For further information on any of the programs listed below, check the appropriate box(es), fill in the coupon and mail it to the address below. Please limit your request to six schools.

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☐ International Center of Photography
☐ Italian Cultural Institute
☐ Italian Language School
☐ John C. Crystal Center for Life/Work Planning
☐ Learning Annex
☐ Learning Nexus
☐ Maison Sapho School
☐ Marymount Manhattan College
☐ Metropolitan Museum of Art
☐ National Council of Geocosmic Research
☐ The New School
☐ New York Academy of Theatrical Arts
☐ New York Botanical Garden
☐ New York City Technical College (Voorhees Campus)
☐ New York Institute of Finance
☐ New York School of Interior Design
☐ New York University
☐ New York Zoological Society
☐ 92nd Street "Y"
☐ Offshore Sailing School
☐ Polytechnic Institute of New York
☐ Pratt/Manhattan Center
☐ Richmondtown Restoration
☐ School of Visual Arts
☐ Spanish Institute
☐ St. John's University
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☐ SysEd Microcomputer School
☐ West Side YMCA
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BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Right Ankles

Ankle bracelets have again become the rage, ever since Yves Saint Laurent marched them out on his models this spring. For fall, Nancy Marshall has put together an elegant version. She's mounted Art Deco initials of sterling silver and marcasite from the 1920s on a reproduction vintage chain ($65). The result: a bit of whimsy tailored enough for that gray flannel suit. And when this year's fad fades, they'll look soigné on the wrist.

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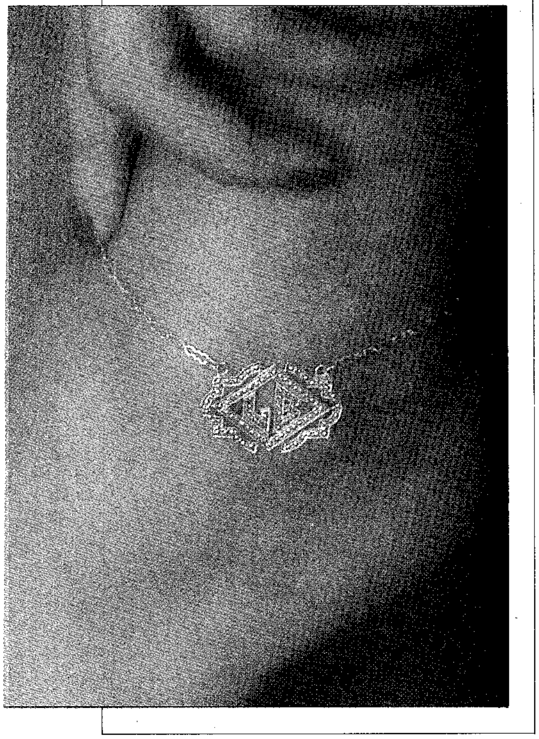
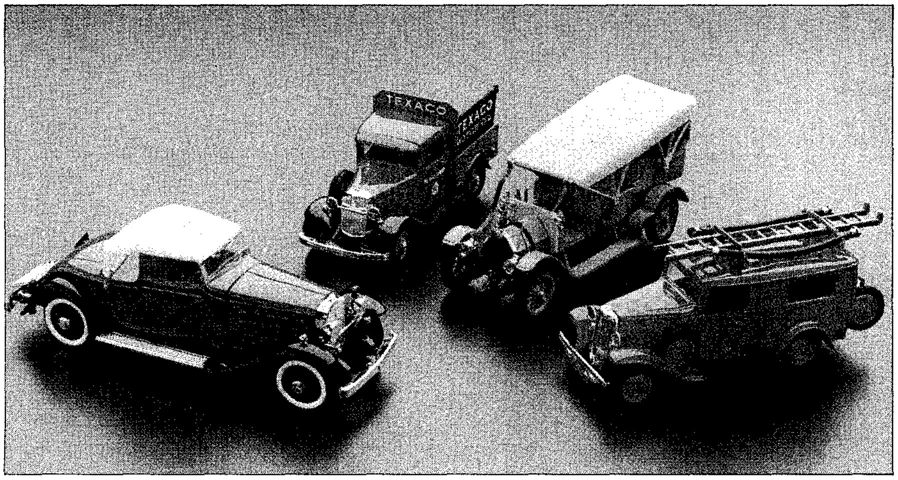


Watch on the Grime: Clean for a Day

The last time we spoke with David Eason, he was starting a service called Closets and Spaces. Since then, he has reorganized countless closets and has seen what really goes on behind Manhattan's apartment doors. Hence, his new service, the Dirtbursters. David and his partner, Alecia Baucom, have demystified the complicated relationship between the cleaner and the cleanee by offering a flat-rate service (studio apartment, $30; one-bedroom, $50; two- or three-bedroom, $65) and a flexible "menu" of chores included in the fee (changing the air-conditioner filter as well as the cat-litter pan and the linens, plus the usual dusting and cleaning). There is an "à la carte" section of extras, too ($10 to wax the floors; $15 to tend between 31 and 50 plants), but the whole program is negotiated with each client. Those consultations could change one's life: The Dirtbursters can also recommend painters, cabinetmakers, and just about any other household service busy New Yorkers always wanted to know about but didn't have time to research.

THE DIRTBURSTERS/*242-1174*

Photographs: bottom left, Steve Feehan; right, Aaron Rezny.

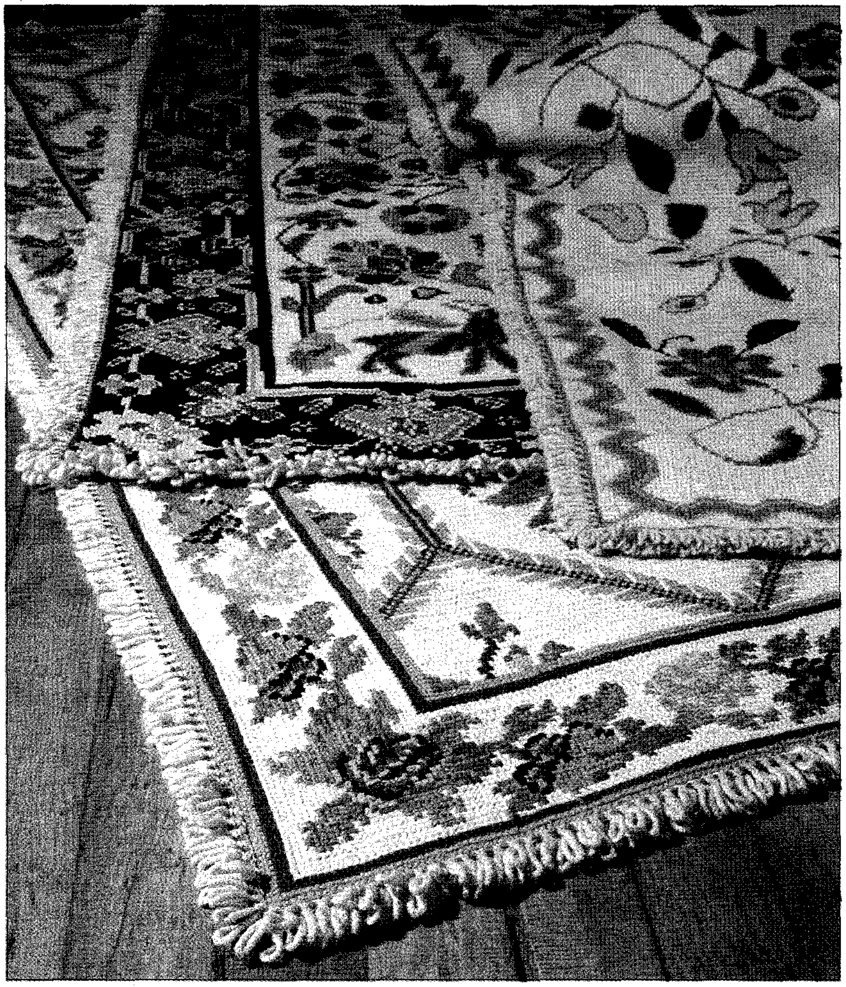


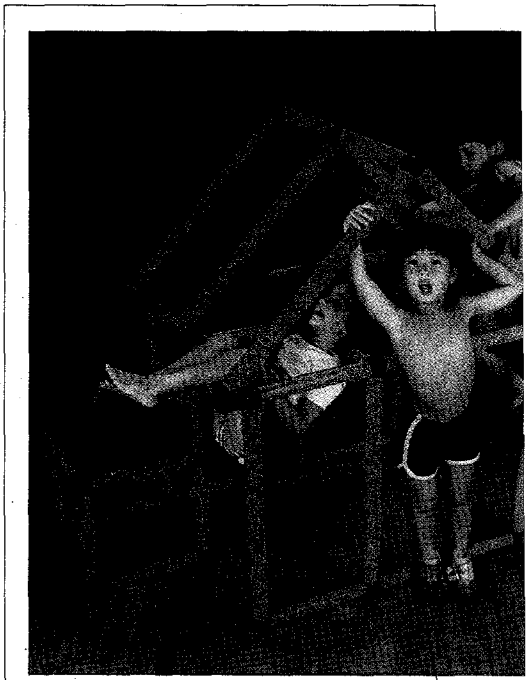
Autos in New York

If the names "Hispano-Suiza" and "Bugatti Royale" bring back fond memories, either you're a lot older than we thought . . . or you're one of a growing number of people who collect miniature versions of these car classics. We'll admit we have always found mini motor vehicles appealing, but when we saw the Texaco Motor Oil truck and the Longines van parked behind a 1905 F.I.A.T., we knew we had to have our own. From Italy and France, the vehicles range from $12.50 to $20.
YOUTH AT PLAY/*1120 Madison Avenue, near 83rd Street/737-5036*

Resting on One's Florals

There's something about needlepoint rugs from Portugal that makes us think of drawing rooms and mahogany butler's tables. But even with the best of intentions, we never got to Arraiolos, south of Lisbon, to choose our patterns and colors. Now we don't have to: Kamdin Designs, known for its dhurries, is offering sixteen patterns in custom colors for $28 a square foot, in gros point and fine point. If you don't like the patterns offered, Kamdin will work with you to have an artist design the rug that will go with your room (an additional $100 fee is charged for this service).
KAMDIN DESIGNS/*791 Lexington Avenue, near 61st Street, second floor/371-8833*





Social Climbing

Imagine *you* sitting under a shade tree, tall drink in hand, and the *kids* putting together the jungle gym, playhouse, or slide. Well, Quadro (around $180), an oversize construction kit of polypropylene tubes, pop-in panels that double as chalkboards, coupling joints, and screws to lock it all in place, lets kids build, play in, and climb on the shapes of their imagination. But it's not just for out-of-door play. Come September, cart Quadro back to that downtown loft. It's bound to keep kids busy until Christmas.
MARY ARNOLD TOYS/*962 Lexington Avenue, near 70th Street/744-8510*
PENNY WHISTLE TOYS/*448 Columbus Avenue, near 81st Street (873-9090), and 1283 Madison Avenue, near 92nd Street (369-3868)*
TOY PARK/*112 East 86th Street/427-6611*

Photographs: top, Aaron Rezny; center right, Stephen Shames/Black Star (photographed at Fieldston Outdoors Day Camp); bottom, Maria Robledo.

Art/Kay Larson

A NEW BRONZE AGE?

"...The problem is not so much that the artists were asked to use bronze but that most designed for a specific site..."

AFTER SHYING FROM THE MEDIUM FOR years, sculptors are again turning to bronze. The numbers are not exactly overwhelming, but any change at all on this front is interesting news. What do we make of it? That seems to depend on what one wants to make of it. Conservative critics herald the renewed interest as a sign that artists are returning to traditional values: noble sentiments, lofty ambitions—that sort of thing. Radicals regard it as yet another retrenchment of the Reagan era. Artists' reasons are typically pragmatic.

To take some of these speculations out of the abstract, Linda Macklowe, curator of **"Bronze,"** Wave Hill's seventh outdoor-sculpture program, set up an experiment. She picked twelve artists and asked them to cast sculptures for sites on the estate's grounds. The contradictions in that request may not at first be obvious. Bronze monuments are traditionally supposed to celebrate something. Yet, site sculpture came into being a few years ago because artists wanted to put works outdoors without having to celebrate anything but art and nature. Combining those goals is like trying to achieve a rapprochement between the Democrats and the Republicans. All of bronze's old Republican virtues—its patrician heritage, its rich look, and its permanence—were to merge without strain into the Democratic and egalitarian ethos of site sculpture. Macklowe's exhibition promised at least a good bunch of arguments.

In her choice of a theme, the curator was undoubtedly carried away by Wave Hill's own patrician heritage. The old stone château occupies a small Eden of flowers, exotic trees, and sloping lawns perfectly laid out for sculpture. It has played temporary home to Mark Twain, Theodore Roosevelt, and Arturo Toscanini. The several gardens now lie open to anyone who wants a short course in memorable horticulture, and the library holds a new Toscanini archive. Everything fits but site sculpture, which over the years has looked both startlingly and invigoratingly out of place here—like Ralph Nader at a bankers' convention.

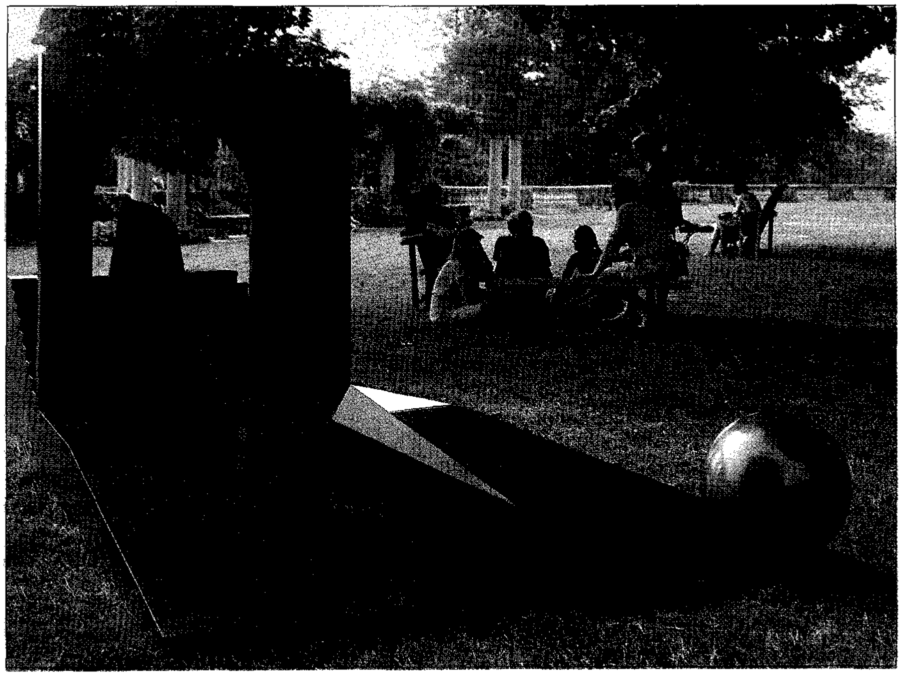
Oddly enough, Wave Hill's elegant lawns are almost too ideally suited to monuments. Confusion arises about the proper role of bronze, and the proper role of outdoor sculpture. And there also arises an even greater confusion about whether you can mix those roles without raising the unwelcome ghosts of nineteenth-century garden statuary, for which the phrase "bronze outdoor sculpture" was the perfect description.

The problem at Wave Hill is not so much that artists were asked to use bronze but that they also felt compelled to design for a specific site. Some of bronze's grand ambitions, in other words, were forced upon them. Those who didn't bother to adapt their ideas for the Wave Hill environment did best at avoiding the pitfalls. Bryan Hunt's leggy, abstract metal armatures play off bronze's traditional associations with the human figure. (They are skinny creatures that seem to walk across the landscape on stilts.) Louise Bourgeois's *Shredder*, a larger version of the piece we saw in the recent Whitney Biennial, is made up of giant wooden cable spools that threaten to grind down two prostrate bronze figures. (At the Whitney, they were of wood.)

Some artists assumed an ironic attitude toward the metal's public and celebratory associations. The two best works in this category are by Jud Nelson and Marisol. Nelson's trompe l'oeil *Hefty 2-Ply* looks so much like a real black plastic garbage bag that at first I walked right past it, wondering idly why the grounds staff had left their trash on a marble pedestal. Besides invoking Peto and Harnett and the great American tradition of fooling the eye with humble objects, Nelson has launched a direct attack on bronze's pretensions. Can you imagine anyone cutting a ribbon to dedicate a statue of a garbage bag?

Marisol's eerie image of Mark Twain is more like a traditional park statue than any of the other Wave Hill works. And yet, her Twain is a fantastic and faintly ominous figure, accompanied by goblinlike cats that could be the Devil's familiars, and an enormous pet robin reminiscent of the beak-faced Egyptian god Horus. Magic, privacy, imagination, and anguish are not usually the stuff of public monuments. But Marisol is just spoofing monuments. Her real subject is Twain's elfin genius.

Between the poles of indifference and irony are plenty of bad habits too easy to fall into. Herk van Tongeren nicely adapted a neo-Surrealist stage set into a kind of intellectuals' playground. But Martin Silverman and Barry Flanagan attempted to mock traditions and honor them at the same time, with no more



Intellectuals' playground: *Herk van Tongeren's* Teatro XI, *at Wave Hill.*

Photograph by Wolfgang Hoyt/ESTO.

success than one might expect. For all its symbolist airs, Flanagan's humanoid hare on a pyramidal pedestal seems little more than a playful and lighthearted weather vane. Silverman apparently aims to do a modern remake of the Prometheus legend, in which the hero (modern man) kills the eagle (sent to punish presumptuous humankind) and thus wins victory over nature. The problem lies not in the theme, though it is pompous enough, but in the sculpture's rotund and porcine gracelessness. Bad taste may be the rage these days, but it still must be well executed.

Throughout the work at Wave Hill you can sense the artists' ambivalence about bronze. These are experiments, and the strain of invention shows. Even Isaac Witkin, a veteran of the medium, stumbles over the problems of casting large, and from plaster. His *Linden Tree* has none of his customary subtlety.

We should not take the work at Wave Hill, then, as symptomatic of a "bronze revival." There is such a thing, but it tends to do all its reviving indoors, where these troublesome issues don't arise. (Wave Hill is at Independence Avenue and 249th Street, the Bronx. It is reachable by car, limousine service, or bus. Call 549-2055 for directions. Through September 30.)

WHEN THE WHITNEY MUSEUM PLAYED host to a Walt Disney show two years ago, I felt the museum had sold its integrity for a few shekels' worth of gate receipts. I wasn't trying to attack animation—just the mayonnaise that the Disney studios serve up in the name of art.

The exhibition the Whitney should have done is now here, however—and it's immensely enjoyable. **"The Comic Art Show"** is the brainchild of John Carlin and Sheena Wagstaff, two fellows in the museum's Independent Study Program. They have accumulated an impressive collection of cartoons whose value as abstractions has never been clearer. Krazy Kat is here, and Little Nemo, and two episodes from "Gasoline Alley" in which Uncle Walt and his nephew get lost in Cubist and Futurist landscapes. Representing recent times and the iconography of angst are R. Crumb, Garry Trudeau, and the man who virtually invented *MAD* magazine, Harvey Kurtzman.

So that we can witness the meeting between artists and popular culture, Carlin and Wagstaff have included a range of art from Stuart Davis's painting of a comic strip to Keith Haring's improvisations on the Mickey Mouse theme. Their show is smart, funny, interesting, and subtle. If you go (and you should), be sure not to miss the video program of classic animated cartoons. (Federal Hall National Monument, 26 Wall Street; through August 26.) ▬

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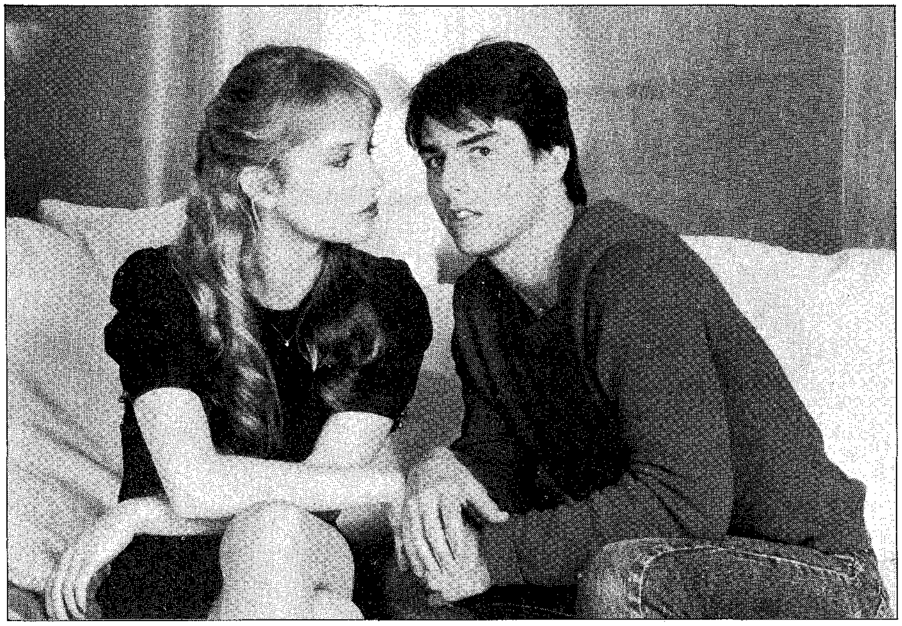
Movies/David Denby

SUPPLY-SIDE HERO

> "...*Risky Business* is confused and openly corrupt; it cheats its romanticism and eroticism and everything else..."



Sleeping partners: *Rebecca De Mornay and Tom Cruise in Paul Brickman's film.*

THE HOLLYWOOD OF 1983 IS OVERFLOWing with liberal filmmakers desperately trying to adapt themselves to a conservative period in American life. Shuffling ideologies and values like second-rate cardsharps, these directors are turning out movies that are confused—even schizoid. As I've pointed out before, John Badham's two summer pictures, *Blue Thunder* and *WarGames*, both warnings against the possible misuse of advanced military technology, wind up arm in arm with what they are attacking.

Ambivalence may not be ruinous in a movie (and I liked *WarGames*), but some of the new movies are worse than ambivalent; they're split right down the middle. In John Landis's *Trading Places*, the wealthy and comfortable characters—the capitalists—are cold-eyed bastards, while the poor are generous and kind. Yet, Landis and his screenwriters must have decided that in Ronald Reagan's America no one really wants to identify with the poor; at the last minute, they turn the heroes into big winners, leaving them on a Caribbean beach with luxurious ladies in tow. Since the movie, up to this point, insists that money corrupts, we might expect success to corrupt the heroes too. But *Trading Places* isn't the kind of movie that resolves its conflicting fantasies; it just ends.

Hard times have produced immense changes in the young audience. To be a campus hipster in the sixties and early seventies was to scorn (or at least pretend to scorn) considerations of career, wealth, status; to be one now is to scorn any activity that doesn't lead precisely to career, wealth, status. This attitude, as well as new fashions in wit, can be studied in the strikingly nasty tone of the David Letterman show, a program designed for smart college kids. Letterman, an obviously intelligent man, can't get over his amusement at the odd creatures who repair shoes, the losers making sandwiches while standing behind deli counters. For Letterman and his audience of would-be corporate hipsters, ordinary Americans are beyond the pale, out of it, the subject of knowing jokes.

The new values show up in genres that one would have thought unchangeable. **Risky Business,** a movie about a nice boy losing his virginity, is a first-time director's clear failure that I normally wouldn't get belligerent about, but the picture is so confused, so strange, and so openly corrupt that I can't resist.

When we first see him, Joel Goodsen (Tom Cruise) is tied up in knots. A high-school senior living in a wealthy suburb of Chicago, Joel is oppressed by his parents' drive for perfection, which leaves him feeling inadequate and guilty. He's only an average student, and so spooked by fear of failure that he can't even think about sex without punishing himself. In a recurring dream, a beautiful girl in a shower beckons to him, but as he moves toward her the walls of the bathroom lengthen alarmingly into a corridor—and suddenly he's at his college-board exams with only two minutes remaining before the end of the test.

Writer-director Paul Brickman has tried to create the fantasies of a teenage boy in all their feverish romanticism, and at times Brickman achieves a genuinely sensual, even erotic, style; the gliding camera seems to fall into a fit of abstraction, the images turn ghostly and windblown. Eroticism in aboveground American movies is a rarity, and Brickman may have some talent for it. Yet, Brickman seems to have lost his sense of humor. The author of the marvelously funny and sane screenplay for Jonathan Demme's *Citizen's Band* (also known as *Handle With Care*) treats adolescent sex dither and the problems of getting into college with a seriousness that might be extravagant for a movie about the San Andreas Fault swallowing Northern California.

When his parents take off for a vacation, Joel, though terrified out of his wits, calls a hooker named Lana to the house. The scenes of sexual initiation are just as dreamlike as the earlier fantasies, but in the morning the girl seems real enough. The slender blonde Rebecca De Mornay, appearing in her first film, has long legs, a wide mouth, and amazing eyes that can turn smoky with manufactured lust. De Mornay's Lana is not a jolly good Joe like Jamie Lee Curtis's streetwalker in *Trading Places;* she's a whore, and therefore an actress, and when she stops acting, she's hard-edged, venal, and generally contemptuous of this high-school boy who is not much younger than she yet completely inexperienced in everything that matters.

When De Mornay turns her frighteningly direct stare on Tom Cruise, the movie is almost good, even though he can't keep up with her. A standard-issue baby-faced actor, Cruise has a slight, undeveloped voice and a nervous smile, which he relies on whenever the script reveals one of its innumerable holes. Joel has let his father's Porsche roll into Lake Michigan and can't pay for repairs, so Lana persuades him to turn his parents' neo-Colonial house into a brothel in which all his high-school chums can be entertained by the girls Lana rounds up from Chicago. Setting himself up as whoremaster, Joel takes a cut of the action. This resolution of everyone's problems is supposed to be scandalously funny, though for some reason no one points out that paying for sex may not be the coolest way for wealthy boys to break away from their parents. What audience did Brickman imagine he was making this movie for? In *Risky Business,* we're supposed to feel compassion for "troubled" high-school kids who have $300 to spend on hookers. Even the hookers in the audience might be disgusted.

Joel is overwhelmed by Lana, and if Brickman had stuck with his darkly obsessive style and made more of the boy's need for this girl and her enjoyment of her hold on him, the movie might have amounted to something. Instead, Brickman wanders off into his stupid whorehouse plot. "I deal in human fulfillment," says Joel, narrating the end of the film, and leaving the implication that he and Lana are going to continue their partnership at college. Thus, the hero becomes a man and a successful businessman at the same time; he surmounts his sex and career anxieties by turning himself into a pimp. This is presented, without irony or a hint of criticism, as a triumph of free enterprise.

The movie cheats on its romanticism and eroticism, and on everything else as well, but I think something more is at issue here than a fledgling director's inability to control his material. Paul Brickman, who definitely has some talent, must have been trying for the kind of rancid jokes that he thought would appeal to today's college audience. Unimportantly bad and silly in itself, *Risky Business* gives off the sickly odor of accommodation.

In brief: I Married a Shadow, LIKE THE 1949 Barbara Stanwyck melodrama *No Man of Her Own,* is based on a Cornell Woolrich tale about a hard-luck girl who takes the identity of a well-to-do woman who has died in a train crash, insinuating herself into the victim's life without challenge until she is blackmailed by the lover who deserted her. Though this version, directed by Robin Davis, is set in a château in the Bordeaux wine country, and stars the classy Nathalie Baye, nothing can disguise the pulp-fiction, forties-Hollywood trashiness of the plot. Robin Davis (*Cher Victor*) has yet to learn Hitchcock's trick of charming us out of our disbelief through wit, insolence, and intricacy of visual design. ■

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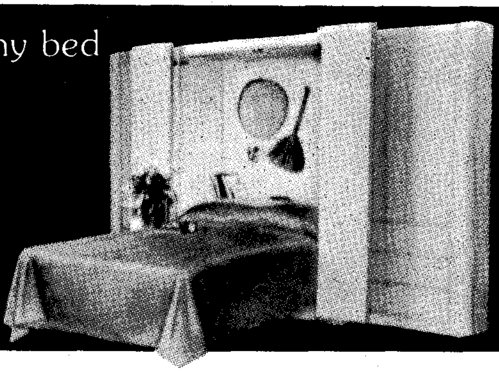

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OPERA A LA CARTE

"...A seething *Tristan,* a demystified *Parsifal,* a bland *Meistersinger,* a magical *Così,* and a miserable *Turandot...*"

AFTER THE FIASCO OF BAYREUTH'S NEW *Ring* cycle—described here last week, and probably the Festival's biggest turkey since Wieland Wagner's bizarre abstract vision of *Die Meistersinger* in 1956—disappointed Wagnerians took some solace from three revivals that almost made the trip to Germany worthwhile. I was particularly heartened by Jean-Pierre Ponnelle's **Tristan und Isolde**, primarily because this theatrically savvy but often perverse director had remained on his best behavior—at least until the final half hour, when everything suddenly went haywire. Even at that, it was a pleasure to see a piece of professional work after Sir Peter Hall's bumbling attempts to stage the *Ring*.

Despite the interior nature of the opera, Ponnelle's characters seethe with emotion the moment the curtains part to show Isolde on board Tristan's ship, barely able to contain her rage and pent-up sexual frustration. At first, Isolde stands stock-still in the center of a massive royal train that falls from her shoulders and spreads around her like a gigantic, perfectly shaped flower petal. After the offstage sailor's mocking song and during the long Act I narrative, this symbol of orderly regal beauty slowly loses its symmetry and becomes disheveled and tangled as Isolde furiously paces the deck. Later, entirely robbed of her self-possession, she curses the absent Tristan and tears off the robe—an ingenious bit of imagery that perfectly complements Isolde's gradual transformation from icy princess to passionate woman.

Act II is dominated by a huge leafy tree and its gnarled trunk, a poetically romantic woodland retreat for the two lovers and their total self-absorption in an erotic night-world that blots out every trace of reality. When King Marke and his followers invade the stage, the scene is suddenly lit by the harsh glare of daylight, as a bleak gray curtain tumbles down to obliterate the protective forest—another visual coup, and timed exactly to coincide with the wrenching interruption of the love duet. On a purely visual level, Ponnelle's *Tristan* is a spellbinding piece of scenic legerdemain, as sensitive to the requirements of the opera as it is beautiful to behold.

Everything about this production is exactly right—until the point when Ponnelle once again succumbed to his worst instincts and decided to rewrite the end of Act III. Tristan does not die when Wagner instructs him to, but lives on to the end of the opera. Isolde's arrival, followed by Brangäne, Marke, and the rest, is merely a figment of Tristan's fevered imagination, as Kurvenal and the Shepherd humor his hallucination. This gratuitous invention is utterly meaningless and ruins an otherwise brilliant conception.

Musically, this was a decent *Tristan,* if hardly a very memorable one. Johanna Meier and Spas Wenkoff as the lovers gave honorable performances, although both could hardly be rated as much more than intelligent, hardworking provincial singers. Like most Brangänes, Hanna Schwarz found her voice stretched to its limits, and Hermann Becht made a sympathetically bluff, diamond-in-the-rough Kurvenal. Best of all, Matti Salminen sang a stupendous King Marke, building his long monologue into a fascinating study of a man tortured by conflicting emotions of anger, sorrow, and despair, as he weighed Tristan's inexplicable betrayal. The same orchestra that had played so prosaically under Georg Solti's direction in the *Ring* came vibrantly to life for Daniel Barenboim, who shaped the score with real symphonic sweep and expressive eloquence.

Parsifal sounded even better, thanks to James Levine, a fine conductor of this opera at the Metropolitan and a positively inspired one at Bayreuth. Probably the only opera ever written to exploit the acoustical properties of a specific auditorium, *Parsifal* always creates a unique aural sensation in the Festspielhaus. Levine gauged the full measure of the hall's special ambience, reveling in the music's velvet textures and leading a grave, noble, beautifully structured performance. I never quite grasped the significance of Andreas Reinhardt's sets—a temple toppled on its side so that the audience seems to be peering through the floor to a backstage cupola-shaped ceiling. This odd perspective serves for every scene, even Klingsor's turret (where the evil magician is surrounded by gadgets straight out of Dr. Frankenstein's laboratory) and the mysterious flower garden, which looked a bit like a sleazy brothel complete with colored neon lights and beaded curtains.

Ponnelle's *Tristan*: *Salminen, Wenkoff, Meier at Bayreuth.*

Götz Friedrich maneuvered the cast over this peculiar structure with remarkable ease, apparently attempting to create a demystified *Parsifal* populated by creatures condemned to suffer beyond human endurance. The wounded Amfortas, for example, never appears borne on a litter but staggers under the burden of a large cross. Kundry drags herself agonizingly across the stage like a crazed animal, haunted by the memory of having laughed at Christ at the mo-

Photograph: Festspiele Bayreuth.

ment of his Crucifixion. The innocent Parsifal stands squarely between these two sinners whom he will eventually redeem, and Friedrich vividly illustrates each event that awakens the youth's compassion and prods him to maturity. This is a *verismo Parsifal* with a cutting dramatic edge, especially when sung by such committed artists as Leonie Rysanek (Kundry), Simon Estes (Amfortas), Peter Hofmann (Parsifal), Hans Sotin (Gurnemanz), and Franz Mazura (Klingsor).

Compared to these two challenging productions, Wolfgang Wagner's **Die Meistersinger** seemed rather bland—a folksy, cozy view of old Nuremberg that never really probed beneath the surface of this great human comedy. As overlord of the Bayreuth Festival since his brother Wieland's death in 1966, Wolfgang has proven himself to be a crafty impresario with a genius for engaging innovative directors who stir up artisitic controversy, but his own directorial work tends to be disappointingly unimaginative. Despite Horst Stein's limp conducting of the opera, two singers did help make this logy *Meistersinger* a bit special. Bernd Weikl was a young, robust, teddy-bear Hans Sachs with a suave vocal presence; Weikl sang the role gorgeously, but he only suggested the cobbler-poet's complex personality. Hermann Prey's testy Beckmesser was another outstanding piece of singing. His meticulously phrased rendition of the town clerk's bowdlerized prize song made such a lovely effect that awarding the mastersinger crown to Siegfried Jerusalem's strangulated Walther von Stolzing seemed patently unfair.

AFTER SITTING THROUGH SEVEN Wagner operas in ten days, I looked forward to Mozart's **Così fan tutte,** in Salzburg, as never before. For the past 25 years in Mozart's home town, this score has been the property of the late Karl Böhm, and while that conductor's lush, whipped-cream treatment of the music had its merits, Riccardo Muti's leaner textures and sunny Italian clarity revealed far more of the opera's true substance. The sheer delicacy of Muti's orchestral embroidery, with its perfect balance of sweet lyricism and tart poignancy, made this *Così* dance on the point of a needle, a magical interpretation fortunately captured live on discs at last year's Festival and due shortly on Angel Records.

Mauro Pagano's enchanting sets conjured up an eighteenth-century seaside Neapolitan confection of dewy pastel-colored cafés, drawing rooms, patios, and gardens drenched in the warm sun of southern Italy. Michael Hampe's direction elected to stress the farcical symmetries of Da Ponte's libretto rather than explore the more disturbing emotional undercurrents of Mozart's penetrating musical characterization of two couples who switch mates as the result of a bet. Much of the time, in fact, the action on stage right was intentionally organized as an exact mirror image of the amorous activities on stage left. The whole idea came off elegantly and with a graceful, light touch, although ultimately this gentle cartoon approach seemed a shade too superficial for such a subtle investigation of human inconstancy.

James Morris as Guglielmo and Kathleen Battle as Despina, both familiar from the Met's new *Così* of two seasons ago, are even better on Salzburg's more intimate stage. Morris successfully managed to reduce his somewhat unwieldy bass-baritone to chamber proportions, while Battle has refined her minx-like Despina into a deliciously sharp-witted figure of fun. She also sings this music with an iridescent purity and spontaneous musicality that must make her unequaled in the role today. Margaret Marshall and Ann Murray as the two erring sisters were more tidy and correct than incandescent, although their competent performances never threatened to upset the ensemble spirit

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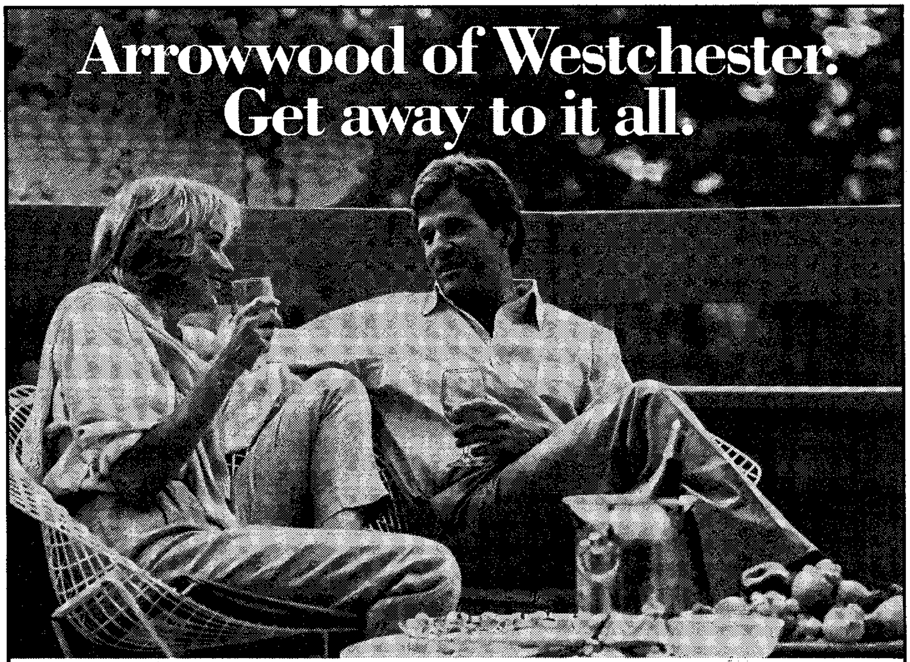

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of the production. Francisco Araiza, now Central Europe's leading *tenore di grazia,* sang ravishingly as Ferrando, and that old pro Sesto Bruscantini drew on his 30 years of buffo expertise to create a slyly understated Don Alfonso.

WITH TICKETS COSTING $100 AND UP, Salzburg remains Europe's super high-society festival, playing to a wealthy audience evidently more interested in preening itself than in listening to the music. The Verona Arena, on the other hand, has traditionally presented opera as a blood sport for the masses, much in the same spirit as those gladiatorial combats to the death that entertained Roman soldiers here 2,000 years ago. I recall an *Aida* in Verona a decade or so since when one soprano cracked on a high C and immediately fell to the floor under a barrage of soda bottles and beer cans. Only after the hapless lady rose to her knees and implored the crowd for mercy could the opera continue.

Alas, the Verona Arena promises little such excitement nowadays, let alone anything resembling musical quality. An audience of nearly 25,000 crammed onto the stone seats a couple of weeks back to watch a wretched performance of **Turandot** that in the old days would have been stopped dead in its tracks well before the final blackout. Instead, the whole miserable show was politely received with a smattering of applause—a depressing comment on the present lackadaisical Italian acceptance of operatic mediocrity. The unit set consisted of little more than a few Chinese pagoda cutouts spread around a large, bare staircase. A tiny chorus and a handful of extras wandered aimlessly over the stage, suggesting that Peking must have been recently decimated by famine or plague. The very least one expects in Verona is spectacle, but the budget reductions currently afflicting opera all over Italy have apparently hit the Arena where it hurts the most.

I cannot report favorably on the singers either—as matter of fact, I'm not certain who they were. The first cast of this *Turandot* promised some high-powered names—Ghena Dimitrova as the princess, Cecilia Gasdia as Liu, and Nicola Martinucci as Calaf—singers not yet well known in the United States, but I suspect we will be hearing from them soon. My *Turandot* was performed by unlisted second-stringers whose names were announced over a public-address system, barely audible above the cries for cold drinks, sandwiches, programs, and that most vital creature comfort of all in Verona, a cushion. But then, no one seemed to care what happened onstage anyway, and this execrable *Turandot* stumbled along until the second intermission, at which point I gave up and fled into the night. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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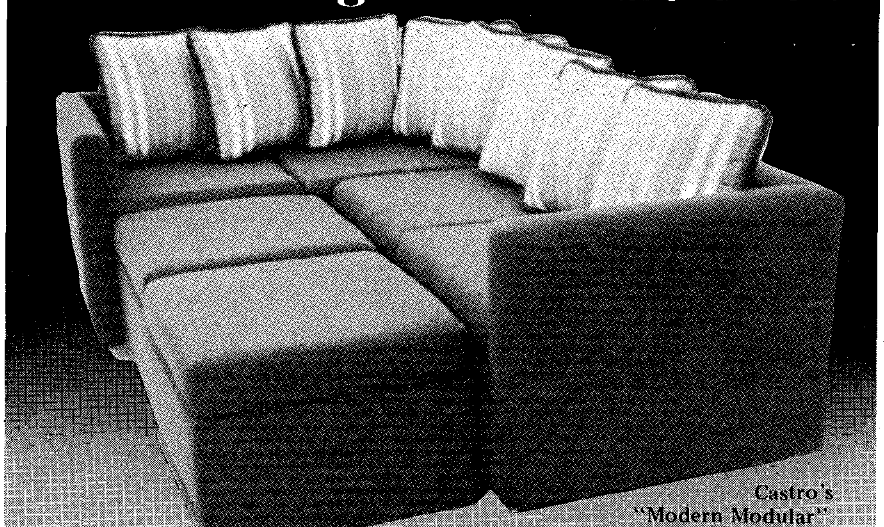

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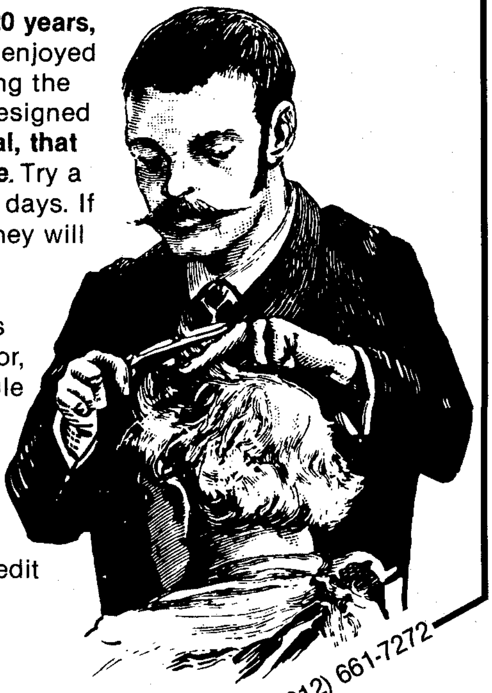
FOUR CATEGORIES OF BEAUTIFUL FURS for women are on sale for five days only. First, there's a group of six one-of-a-kind furs designed by Donald Brooks for the musical *Dance a Little Closer* that are barely worn and priced at cost. Most fit sizes 10–14 and include: rust-dyed nutria coat with sable-dyed fox tuxedo front, collar, and cuffs and matching rust suede hooded tunic and rust tweed skirt, all three for $2,395; lynx-dyed spotted-fox duffel coat with hood, $2,378; curly-lamb jacket in two shades of yellow, $652; black-dyed Swakara-broadtail-lamb floor-length skirt, $1,795; plum fox jacket with attached rose fox boa and barrel cuffs, $2,147; indigo fox stroller with wide shoulders, 34 in. long, $3,633. Next, there's a large group of samples and duplicate samples from the showroom and fur fairs, fitting sizes 4–18; most were designed by Donald Brooks: Blackglama-mink coat, retail $11,500, now $3,200; silver-fox stroller, retail $9,500, now $3,800; Emba Arcturus-mink coat, retail $11,500, now $3,000; heather mink jacket, retail $4,500, now $1,500. Third, there's 1982 overstock, fitting sizes 6–16; none were made before 3/82, and all are priced to clear: natural-Canadian-sable blouson, retail $8,950, now $2,000; sheared-mink-and-wool sweater, retail $4,950, now $500; raccoon stroller, retail $3,950, now $1,200; natural-coyote coat, retail $5,950, now $2,400. Finally, there's 20–25 percent off the showroom prices of the new fall styles in mink, sizes 4–18: a group of Blackglama-mink coats, retail $8,500, showroom price $4,250, now $3,400; a few couture mink coats, retail $10,000 and up, showroom price $5,500, now $4,125. With every mink, sable, or fisher bought, you'll get a free mink teddy bear. Checks accepted as deposits only; no credit cards; all sales final. *Baron & Hennessy, 333 Seventh Ave., near 29th St., tenth floor (695-7991); Mon.–Fri. 10 a.m.–7 p.m.; through 8/19.*

The Home

THIS LITTLE JEWEL BOX OF A SHOP NOT only sells sheets, comforters, and many other home accessories but also does custom work, such as draperies, roman shades, balloon shades, odd-size sheets, duvet covers, and more. A sale brings reductions on in-stock items and on the custom work. Sheets and accessories by Beacon Hill, Burlington, Laura Ashley, Protocol, Sophisticated Stripe, Wamsutta, and more, now up to 50 percent off; labor on custom items made from sheets purchased here, now 25 percent off; custom bedroom ensembles by Bramson House, Nettle Creek, and Peacock Alley, now 25 percent off; custom comforters made by Design Gallery, now 30 percent off; wall coverings by Schumacher and Wall-Tex, now 20–40 percent off; all Levolor and vertical blinds, now 40 percent off; and more. A 50 percent deposit is required on custom work. A.E., M.C., V., checks accepted; all sales final. *Design Gallery, 443 Third Ave., near 31st St. (532-3616); Mon.–Fri. 10 a.m.–5 p.m.; through 9/16.*



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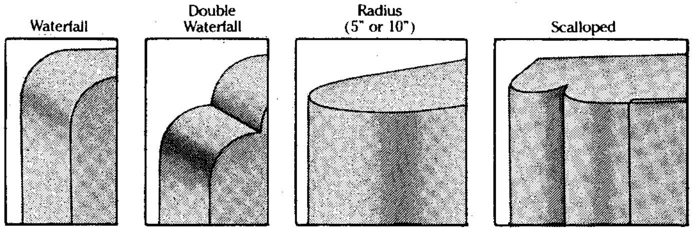

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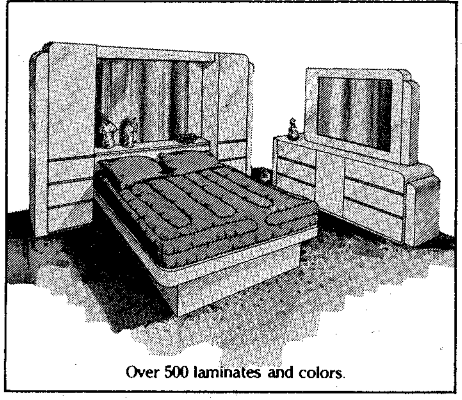

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A Complete Entertainment Guide for the Week Beginning August 17.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Aug. 16: A Kuchar Sampler—"Hold Me While I'm Naked"; "Pagan Rhapsody"; "A Reason to Live"; "Wild Night in el Reno"; "I An Actress"; "Mongreloid." Opening Aug. 17: "The Mirror." #2—Aug. 15: "Tent of Miracles"; "Ceddo." Aug. 16: #"Samhizanga"; "Nuanyaan." Aug. 17-18: "Iracema"; "The Deceased." Aug. 19-20: "Sao Bernardo"; "The Heirs." Aug. 21: "The Gods and the Dead"; "The Guns."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. "Cujo"; "Creepshow."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. "Berlin Alexanderplatz." (Thru Aug. 16: Section 1 of 5. Beg. Aug. 17: Section 2 of 5.)

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "The Seven Samurai." **AGEE ROOM—** "Breathless (1960)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—Thru Aug. 18: "Octopussy." Opening Aug. 19: "Easy Money."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Aug. 15: "Airplane"; "Airplane II: The Sequel." Aug. 16: "Ciao! Manhattan"; "Trash." Aug. 17: "Frances"; "Come and Get It." Aug. 18: "One Flew Over the Cuckoo's Nest"; "Five Easy Pieces." Aug. 19-20: "An Officer and a Gentleman"; "Looking for Mr. Goodbar." Aug. 21: "The Seventh Seal"; "Wild Strawberries."

9. **ART—8th St. E. of University Pl.** 473-7014. "National Lampoon's Vacation."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 15: "The Stranger"; "The Damned." Aug. 16: "Scarlet Street"; "You Only Live Once." Aug. 17: "The Adventures of Robin Hood"; "The Prince and the Pauper." Aug. 18: "Anna Christie"; "Anna Karenina." Aug. 19-20: "Charlie Chan and the Shanghai Cobra"; "Mr. Wong, Detective." Aug. 21: "Easy Rider"; "Five Easy Pieces."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 18: "Superman III"; "The Outsiders."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Aug. 15-16: "Hard Days Night"; "Yellow Submarine." Aug. 17-18: "Fellini's Roma", "Fellini Satyricon." Aug. 19-20: "Swept Away"; "Seven Beauties." Aug. 21· "Interiors"; "Manhattan."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"WarGames." #2—"Curse of the Pink Panther."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"La Traviata." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "L'Etoile du Nord." #3—"Diva." #4—"The Night of the Shooting Stars."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Golden Seal."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Cujo."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Zelig."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Risky Business."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Trading Places." #2—"Krull." #3—"Return of the Jedi."

25. **HARRIS—42nd nr. 7th Ave.** 221-9662. Thru Aug. 18: "Krull"; "Spacehunter: Adventures in the Forbidden Zone." Opening Aug. 19: "Easy Money."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Private School." #2—"Cujo."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Porky's II: The Next Day." #2—"Risky Business." #3—"Superman III." #4—Thru Aug. 18: "Gandhi." Opening Aug. 19: "Yor, the Hunter From the Future." #5—"Twilight Zone—The Movie." #6—"Octopussy."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Krull." #2—582-5070. "Trading Places."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Class."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Aug. 18: "Star Wars"; "The Empire Strikes Back." #2—"National Lampoon's Vacation."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "WarGames." **EMBASSY 3**—Tent.: "Curse of the Pink Panther." **EMBASSY 4**—Tent.: "The Man Who Wasn't There."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Aug. 15: "The Tin Drum"; "Lili Marleen." Aug. 16-17: "Bang the Drum Slowly"; "Pride of the Yankees." Aug. 18-20: "Taxi Driver"; "Mean Streets." Aug. 21: "55 Days at Peking"; "Inn of the Sixth Happiness." #2—Aug. 15-16: "Performance"; "McVicar." Aug. 17-18: "Dressed to Kill"; "Blow Out." Aug. 19-20: "Animal House"; "The Blues Brothers." Aug. 21: "Woodstock"; "Gimme Shelter."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Aug. 18: "Jaws 3-D." Opening Aug. 19: "Easy Money." #2—Thru Aug. 18: "The Golden Seal." Opening Aug. 19: "Metalstorm."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Man Who Wasn't There."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "WarGames."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Staying Alive."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Golden Seal."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Aug. 15: "Gentlemen Prefer Blondes"; "Bus Stop." Aug. 16: "The Devil and Daniel Webster"; "Cavalcade." Aug. 17: "Last Year at Marienbad"; "Il Grido." Aug. 18: "Viva Zapata"; "The Grapes of Wrath." Aug. 19-20: "Yojimbo"; "Throne of Blood." Aug. 21: "The King and I"; "Carousel."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Risky Business."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Flashdance."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Kitty and the Bagman."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Empire Strikes Back"; "Star Wars."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "La Passante."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "I Married a Shadow."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "La Traviata."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"National Lampoon's Vacation." #2—"Curse of the Pink Panther."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Grey Fox." **CORONET—** "Valentina."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Fanny & Alexander."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Fanny & Alexander." **CINEMA II—**"The Draughtsman's Contract."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Aug. 18: "Jaws 3-D." Opening Aug. 19: "Metalstorm." #2—832-2720. "Cujo."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Trading Places." #2—"Krull."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "The Star Chamber."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "WarGames."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Curse of the Pink Panther."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Return of the Jedi." #2—"The Man Who Wasn't There."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Jaws 3-D."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Cujo." #2—"National Lampoon's Vacation."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Star Chamber."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Pauline at the Beach." #2—"Berlin Alexanderplatz." (Thru Aug. 16: Section 1 of 5. Beg. Aug. 17: Section 2 of 5.) #3—"La Nuit de Varennes."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"La Traviata." #2—"Ways in the Night."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Aug. 15: "Kid Galahad"; "The Big City." Aug. 16-17: "Up the Sandbox"; "The Way We Were." Aug. 18-20: "Dinner at Eight"; "Fashions." Aug. 21: "Arthur"; "My Favorite Year."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"The Twelve Chairs." #2—"The First Time."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"National Lampoon's Vacation." #2—"Curse of the Pink Panther." #3—"Cujo." #4—"WarGames."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Octopussy." #2—"Zelig."

95. **THALIA—95th St. W. of B'way.** 222-3370. Aug. 15: Betty Boop and Popeye; "Hoppity Goes to Town." Aug. 16: "Simone de Beauvoir"; "Anais Nin Observed." Aug. 17: "Fruits of Passion"; "Stroller in the attic." Aug. 18: "Traffic"; "Gai Dimanche"; "Soipne Ton Gauche." Aug. 19-20: "Black Orpheus." "Bongo Man."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Aug. 15: "Muddy River"; "Pastoral Hide and Seek." Aug. 16: "Miracle in Milan"; "Umberto D." Aug. 17: "Boy"; "Diary of a Shinjukn Thief." Aug. 18: "Born Yesterday"; "Les Girls." Aug. 19: "Diary of a Chambermaid"; "Death in this Garden." Aug. 20: "Casablanca"; "The African Queen." Aug. 21: "Lawrence of Arabia."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"The Man Who Wasn't There." #2—"The Golden Seal." #3—Thru Aug. 18: "Gandhi." Beg. Aug. 19: "Flashdance." #4—"Jaws 3-D."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Aug. 18: "Superman III"; "High Road to China." Beg. Aug. 19: "Yor, the Hunter From the Future."

Museums, Societies, Etc.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Tues.-Sat. 12 noon, 1:30, 3 p.m.: "The Beatles—The Early Days." Thru Aug. 20: 1:15, 2 p.m.: Cartoon favorites of Hanna-Barbera Productions.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Thru Aug. 16: Performance Video Series (running continuously, daily)—Mon.: "Unbashed Heroics" (1982) by Randy and Berenicci. Tue.: "Phil Glass: Act III, and a Gentleman's Honor" (1983) by John Sanborn. Rediscovering French Film, Part II—Aug. 15, 2:30 p.m.: "Le Retour" (1946) by Henri Cartier-Bresson, no subtitles, "La Bataille du Rail" (1946) by René Clément; 6 p.m.: "Antoine et Antoinette" (1947) by Jacques Becker, no subtitles. Aug. 16, 2:30 p.m.: "Panique" (1946) by Julien Duvivier; 6 p.m.: "Les Portes de la Nuit" (1946) by Marcel Carné, no subtitles. Aug. 18, 2:30 p.m.: "Manon" (1949) by Henri-Georges Clouzot; 6 p.m.: "Falbalas" (1945) by Becker. Aug. 19, 2:30 p.m.: "Boule de Suif" (1945) by Christian-Jaque; 6 p.m.: "Farrebique" (1947) by Georges Rouquier, no subtitles. Aug. 20, 2:30 p.m.: "Antoine et Antoinette"; 5 p.m.: "Monsieur Vincent" (1947) by

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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

Maurice Cloche. Aug. 21, 2:30 p.m.: "Le Diable au Corps" (1947) by Claude Autant-Lara, no subtitles; 5 p.m.: "Sylvie et le Fantôme" (1946) by Autant-Lara. Films From the Archive—Aug. 20-21, 12 noon: "The Three Musketeers" (1921) by Fred Niblo, silent and accompanied by live piano.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Aug. 15, 8, 9:45 p.m.: "A Midsummer Nights Sex Comedy" (1982) by Woody Allen. Aug. 16, 17, 8 p.m.: "Jour de Fête" (1948), "Mr. Hulot's Holiday" (1953) by Jacques Tati, in French, Eng. subtitles. Aug. 18, 8 p.m., Aug. 19-20, 8, 10:30 p.m., Aug. 21, 7:30, 10 p.m.: "La Nuit de Varennes" (1981) by Ettore Scola, in French/Italian, Eng. subtitles.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 877-1800 ext. 92. Adm. $4.50 Beg. Aug. 12: A New York Film Festival Retrospective, 1963-1972. Aug. 15, 6:30 p.m.: "Diary of a Chambermaid" (1964) by Luis Buñuel, in French, Eng. subtitles; 9 p.m.: "Intimate Lighting" (1965), "Loves of a Blonde" (1965) by Ivan Passer, both in Czechoslovakian, Eng. subtitles. Aug. 16, 6:30 p.m.: "Fists in the Pocket" (1965) by Marco Bellocchio; 9 p.m.: "Oh! What a Lovely War" (1969) by Richard Attenborough. Aug. 17, 6:30 p.m.: "Shakespeare Wallah" (1965) by James Ivory; 9 p.m.: "Mouchette" (1966) by Robert Bresson, "The Wild Child" (1969) by Francois Truffaut, both in French, Eng. subtitles. Aug. 18, 6:30 p.m.: "Lilith" (1964) by Jean Seberg; 9 p.m.: "Even Dwarfs Started Small" (1970) by Werner Herzoz, in German, Eng. subtitles. Aug. 19, 6:30 p.m.: "Le Boucher" by Claude Chabrol; 9 p.m.: "Barravento" (1962) by Glauber Rocha, "Mandabi" (1968) by Ousmane Sembene, in Senegalese/French, Eng. subtitles. Aug. 20, 12 noon: "The Sorrow and the Pity" (1970) by Marcel Ophuls, 5 p.m.: "Merchant of Four Seasons" (1971) by R.W. Rassbinder, in German, Eng. subtitles; 7:30 p.m.: "Bad Company" (1972) by Jeff Bridges' 9:30 p.m.: "Accatone" (1961) by Pasolini, in Italian, Eng. subtitles.. Aug. 21, 2 p.m.: "Shadows of Our Forgotten Ancestors" (1964) by Sergei Parajanov, in Russian, Eng. subtitles; 4:30 p.m.: "The Rise of Louis XIV" (1966) by Rossellini, in French, Eng. subtitles; 6:30 p.m.: "Kes" (1969) by Ken Loach; 9 p.m.: "The Servant" (1963) by Joseph Losey, Harold Pinter.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Aug. 20, 2 p.m.: "The Tramp" (1915) with Charlie Chaplin, "Chaplin: A Character is Born" (1976) by Keenan Wynn.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $4, seniors and students $2. Daily at 6, 8, 10 p.m.: "From Mao to Mozart: Issac Stern in China" (1981) by Murray Lerner.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. The Comic Art Show Film Series—animated films from the early days to contemporary times. Shown daily, 11:30 p.m., 12:30, 1:30 p.m.. Mon.: Early Animation (Before Mickey). Tue.: The Art of Walt Disney. Wed.: The Fleischer Brothers. Thur.: Cartoons from Warner Bros. and MGM. Fri.: Contemporary Independent Animation. Film on Art Series—Aug. 16, 18, 20, 12:30 p.m.: "Ansel Adams: Photographer" (1981) by John Huszar, Andrea Gray, "Alfred Stieglitz: Photographer" (1981) by Paul Falkenberg, Hans Namuth, "Never Give Up: Imogen Cunningham" (1975) by Ann Hershey; 3:30 p.m.: "Louis Kahn: Architect" (1974) by Falkenberg, Namuth, "Spaces: the Architecture of Paul Rudolph" (1982) by Robert Eisenhardt, "Artist and the Museum" (1978) by Howard Enders, Miriam Arsham, "Stow Wengenroth: Lithographer" (1983) by Mary Arbuckle; 6:15 p.m.: "Ansel Adams: Photographer." Aug. 17, 19, 21, 12:30 p.m.: "Louis Kahn: Architect", "Spaces: the Architecture of Paul Rudolph", "Artist and the Museum", "Stow Wengenroth: Lithographer"; 3:30 p.m.: "Ansel Adams; Photographer", "Alfred Stieglitz: Photographer", "Never Give Up: Imogen Cunningham."

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"Return of the Jedi." #3—"Trading Places."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Private School."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Aug. 18: "Private School." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—"Cujo."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Curse of the Pink Panther." #2—"Staying Alive."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Curse of the Pink Panther." #2—"Cujo."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. "Cujo."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Return of the Jedi." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #3—"National Lampoon's Vacation." #4—Thru Aug. 18: "The Golden Seal." Beg. Aug. 19: "Easy Money."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"National Lampoon's Vacation." #2—"The Man Who Wasn't There."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. Program unavailable.

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Staying Alive." #2—Thru Aug. 18: "The Star Chamber." Beg. Aug. 19: "Easy Money." #3—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—"Curse of the Pink Panther." #3—"Return of the Jedi." #4—"Cujo."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"The Star Chamber." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #3—"National Lampoon's Vacation."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #3—"Cujo." #4—"National Lampoon's Vacation." #5—"Curse of the Pink Panther."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Star Chamber." #2—"Krull."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Aug. 18: "Return of the Jedi." Beg. Aug. 19: (tent.): "Mr. Mom." #2—"Cujo."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Cujo."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"The Man Who Wasn't There." #2—"Staying Alive."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Curse of the Pink Panther." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #3—Thru Aug. 18: "National Lampoon's Vacation." Beg. Aug. 19: "Easy Money." #4—"The Star Chamber."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "The Golden Seal."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Golden Seal." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #3—Thru Aug. 18: "Private School." Beg. Aug. 19: "Easy Money." #4—"The Man Who Wasn't There."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Return of the Jedi." #2—Thru Aug. 18: "The Star Chamber." Beg. Aug. 19: "Easy Money."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Aug. 18: "The Star Chamber." #2—Thru Aug. 18: "Return of the Jedi." #3—Thru Aug. 18: "The Golden Seal."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Aug. 18: "Curse of the Pink Panther." #2—Thru Aug. 18: "National Lampoon's Vacation."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "The Golden Seal."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Trading Places." #2—"Staying Alive."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "National Lampoon's Vacation." **SOUTH—**"Curse of the Pink Panther."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 18: "Superman III"; "Curtains."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Aug. 18: "The Star Chamber."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Aug. 18: "Superman III." Beg. Aug. 19: "Flashdance."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Aug. 18: "Krull." Beg. Aug. 19: "Metalstorm."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"WarGames." #2—Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Yor, the Hunter From the Future." #3—"Return of the Jedi." #4—"Cujo."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "The Star Chamber."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Aug. 18: "Superman III." #2—Thru Aug. 18: "WarGames."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #3—"Cujo."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. Thru Aug. 18: "The Golden Seal."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Staying Alive." #2—"The Man Who Wasn't There."

304. **NEW DORP—LANE—** 351-2110. Thru Aug. 18: "The Star Chamber." Beg. Aug. 19: "Easy Money."

305. **NEW DORP—RAE—** 979-0444. #1—Thru Aug. 18: "Cujo." #2—Thru Aug. 18: "National Lampoon's Vacation." Beg. Aug. 19 (tent.): "Risky Business."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—Thru Aug. 18: "Private School." Beg. Aug. 19: "Easy Money." #2—"National Lampoon's Vacation."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Curse of the Pink Panther."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Curse of the Pink Panther." #2—"National Lampoon's Vacation." #3—"The Star Chamber." #4—Thru Aug. 18: "Private School." Beg. Aug. 19: "Easy Money."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Staying Alive." #2—"National Lampoon's Vacation."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Cujo." #2—Thru Aug. 18: "The Golden Seal." Beg. Aug. 19: "Flashdance." #3—"Return of the Jedi." #4—"Curse of the Pink Panther."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Aug. 18: "Superman III." Beg. Aug. 19: "Flashdance"; "Grease II."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway.** 423-7200. #1—"Cujo." #2—"Jaws 3-D." #3—"The Golden Seal." #4—"The Star Chamber." #5—"WarGames." #6—Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future." #7—"Private School."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Staying Alive." #2—"The Man Who Wasn't There."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Easy Money." #2—Thru Aug. 18: "Staying Alive."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi." #2—"National Lampoon's Vacation." #3—"The Man Who Wasn't There."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Staying Alive." #2—Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future." #3—"Cujo."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Private School." #2—Thru Aug. 18: "The Star Chamber."

Beg. Aug. 19: "The Golden Seal." #3—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #4—Thru Aug. 18: "Class." Beg. Aug. 19: "Easy Money."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"The Star Chamber." #2—Thru Aug. 18: "Class." Beg. Aug. 19: "Yor, the Hunter From the Future."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"National Lampoon's Vacation." #2—"Curse of the Pink Panther."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Class."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Return of the Jedi." #2—"Private School." #3—"Cujo." #4—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Cujo." #2—"Return of the Jedi." #3—"The Golden Seal." #4—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #5—"La Traviata."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Curse of the Pink Panther." #2—"Trading Places."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Star Chamber."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Staying Alive." #2—Thru Aug. 18: "Krull." Beg. Aug. 19: "Easy Money." #3—Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Yor, the Hunter From the Future."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Cujo." #2—"Return of the Jedi." #3—"The Golden Seal."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Superman III."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Aug. 18: "Superman III."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"National Lampoon's Vacation."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Aug. 18: "The Man Who Wasn't There." #2—Thru Aug. 18: "The Golden Seal."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Easy Money." #2—Thru Aug. 18: "Superman III." Beg. Aug. 19: "Yor, the Hunter From the Future."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Curse of the Pink Panther." #2—"Trading Places."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Easy Money."

501. **BALDWIN—RKO—** 223-9230. "WarGames."

502. **BELLEROSE—RKO—** 775-1351. Thru Aug. 16: "Stroker Ace." Beg. Aug. 17: "Twilight Zone—The Movie."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Aug. 18: "Octopussy." #2—Thru Aug. 18: "Superman III."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Cujo." #2—"The Golden Seal."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Return of the Jedi." #2—"Zelig." #3—"National Lampoon's Vacation." #4—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

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MOVIES

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance." #2—"Superman III."

516. **FARMINGDALE—RKO—** 249-0122. Thru Aug. 18: "Snow White and the Seven Dwarfs." Beg. Aug. 19: "Raiders of the Lost Ark."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Return of the Jedi."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"Curse of the Pink Panther."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Trading Places." #2—"National Lampoon's Vacation." #3—"Return of the Jedi."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Yor, the Hunter From the Future."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"National Lampoon's Vacation." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #3—"Return of the Jedi."

524. **HEWLETT—RKO—** 791-6768. Thru Aug. 16: "Stroker Ace." Beg. Aug. 17: "Twilight Zone—The Movie."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Golden Seal." #2—"Curse of the Pink Panther."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Cujo." **SOUTH—** Thru Aug. 18: "Return of the Jedi." Beg. Aug. 19: "Metalstorm."

529. **LAWRENCE—RKO—** 371-0203. #1—"The Star Chamber." #2—Thru Aug. 18: "Trading Places." Beg. Aug. 19: "Yor, the Hunter From the Future." #3—"Cujo."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance." #2—Thru Aug. 18: "Superman III." Beg. Aug. 19 (tent.): "Class."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Staying Alive." #2—"The Star Chamber." #3—"The Man Who Wasn't There." #4—"Krull." #5—"Trading Places." #6—"Flashdance."

532. **LONG BEACH—LIDO—** 432-0056. Thru Aug. 18: "Superman III"; "The Road Warrior." Beg. Aug. 19: "Flashdance"; "48 Hrs."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—Thru Aug. 18: "Private School." Beg. Aug. 19: "Easy Money." #3—"The Golden Seal." #4—"Curse of the Pink Panther."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "La Traviata."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Aug. 18: "Octopussy." Beg. Aug. 19 (tent.): "Flashdance." #2—Thru Aug. 18: "Superman III." Beg. Aug. 19 (tent.): "Class."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru Aug. 18: "The Star Chamber." Beg. Aug. 19: "Getting It On." #2—"Cujo." #3—"Curse of the Pink Panther."

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Pauline at the Beach."

540. **MASSAPEQUA—PEQUA—** 799-6464. #1—"National Lampoon's Vacation." #2—"Trading Places." #3—Thru Aug. 18: "Star Wars." Beg. Aug. 19: "The Empire Strikes Back"; "Star Wars." #4—"Curse of the Pink Panther." #5—"The Golden Seal." #6—"Cujo." #7—Thru Aug. 18: "Private School." Beg. Aug. 19: "Yor, the Hunter From the Future."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "The Golden Seal." #2—Tent.: "Trading Places." #3—"The Star Chamber." #4—"Krull." #5—"National Lampoon's Vacation." #6—Thru Aug. 11: "Staying Alive." Beg. Aug. 12: "Cujo." #7—Thru Aug. 11: "Private School." Beg. Aug. 12: "Curse of the Pink Panther."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Easy Money."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "WarGames."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Aug. 18: "Octopussy." #2—Thru Aug. 18: "Superman III."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance." #2—"Snow White and the Seven Dwarfs."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—Thru Aug. 18: "Class." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—Thru Aug. 18: "The Golden Seal." Beg. Aug. 19: "Easy Money."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "The Star Chamber."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"WarGames." #2—"Staying Alive."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"The Golden Seal." #2—Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Easy Money." #3—"WarGames."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Aug. 18: "Octopussy."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Star Wars"; "The Empire Strikes Back."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Return of the Jedi." #2—"National Lampoon's Vacation."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"La Traviata." #2—"Flashdance"; "Krull."

561. **SYOSSET—SYOSSET—** 921-5810. "The Empire Strikes Back"; "Star Wars."

562. **SYOSSET—UA CINEMA** 150— 364-0700. "Risky Business."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "WarGames."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Jaws 3-D." #2—"Staying Alive." #3—"Trading Places." #4—"Return of the Jedi." #5—"Risky Business." #6—"Zelig." #7—"Cujo." #8—"National Lampoon's Vacation." #9—"Curse of the Pink Panther." #10—"The Man Who Wasn't There." #11—"The Star Chamber."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Aug. 18: "Class." Beg. Aug. 19: "Easy Money." #2—"WarGames."

571. **WANTAGH—RKO—** 781-6969. "The Golden Seal."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Cujo." #2—Thru Aug. 18: "National Lampoon's Vacation." Beg. Aug. 19: "Easy Money." #3—Thru Aug. 18: "Private School." Beg. Aug. 19: "Metalstorm."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Tender Mercies." #2—"Flashdance."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—"The Man Who Wasn't There." #2—Thru Aug. 18: "National Lampoon's Vacation." Beg. Aug. 19:"Flashdance."

601. **BABYLON—BABYLON—** 669-3399. "Curse of the Pink Panther."

602. **BABYLON—RKO—** 669-0700. #1—Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—"Return of the Jedi."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"National Lampoon's Vacation." #2—"Staying Alive."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Aug. 18: "Snow White and the Seven Dwarfs." Beg. Aug. 19: "Flashdance."

610. **BRIDGEHAMPTON—HAMPTONS DRIVE-IN—** 537-0770. Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Trading Places."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Aug. 18: "Superman III."

616. **COMMACK—MAYFAIR—** 543-0707. "Staying Alive."

617. **COMMACK—RKO—** 499-4545. #1—"Return of the Jedi." #2—Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. Thru Aug. 18: "Cujo"; "Creepshow." Beg. Aug. 19: "Metalstorm."

619. **CORAM—CORAM—** 698-7200. Thru Aug. 18: "Cujo."

620. **CORAM—DRIVE-IN—** 732-6200. Thru Aug. 18: "National Lampoon's Vacation"; "Night Shift." Beg. Aug. 19: "Easy Money."

621. **CORAM—PINE—** 698-6442. #1—"The Star Chamber." #2—"Curse of the Pink Panther."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Aug. 18: "Superman III." Beg. Aug. 19: "Flashdance."

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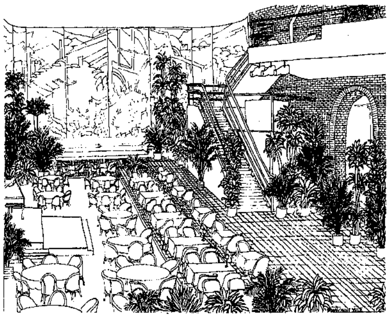

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625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Zelig." #2—"Risky Business." #3—"Return of the Jedi." #4—Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Easy Money." #5—Thru Aug. 18: "The Star Chamber." Beg. Aug. 19 (tent.): "Betrayal."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Return of the Jedi."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"National Lampoon's Vacation." #2—"Trading Places."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Golden Seal." #2—"Curse of the Pink Panther."

630. **GREENPORT—GREENPORT—** 477-0500. Thru Aug. 18: "Class." Beg. Aug. 19: "Curse of the Pink Panther."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "The Star Chamber."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Return of the Jedi." #2—Thru Aug. 18: "Jaws 3-D," Beg. Aug. 19: "MetalStorm." #3—"National Lampoon's Vacation." #4—"Staying Alive."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Zelig."

634. **HUNTINGTON—RKO YORK—** 421-3911. "The Golden Seal."

635. **ISLIP—ISLIP—** 581-5200. #1—"The Golden Seal." #2—"Cujo." #3—Thru Aug. 18: "The Star Chamber."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Aug. 18: "The Golden Seal."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Curse of the Pink Panther."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Aug. 18: "Superman III."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Aug. 18: "Superman III." Beg. Aug. 19: "Flashdance."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Aug. 18: "Trading Places." #2—Thru Aug. 18: "Curse of the Pink Panther." #3—Thru Aug. 18: "The Golden Seal."

641. **MONTAUK—THE MOVIES—** 668-2393. Aug. 15: "Porky's II: The Next Day." Aug. 16-17: "Octopussy." Aug. 18-19: "Snow White and the Seven Dwarfs." Aug. 20-21: "Twilight Zone—The Movie."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "National Lampoon's Vacation." **OUTDOOR—** "Cujo"; "Creepshow."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"The Star Chamber." #2—"Cujo."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Aug. 18: "Superman III." Beg. Aug. 19: "Octopussy."

646. **OCEAN BEACH—COMMUNITY—** 583-5184. Aug. 14-15: "Monty Python's The Meaning of Life." Aug. 16-17: "The King of Comedy." Aug. 19-20: "WarGames."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—Thru Aug. 18: "The Star Chamber." Beg. Aug. 19: "Getting It On." #2—"Cujo." #3—Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Easy Money."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** *363-7200. "Return of the Jedi."* **OUTDOOR**—Tent.: "Curse of the Pink Panther"; "Rocky III."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"National Lampoon's Vacation." #2—"Trading Places."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"The Golden Seal."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Aug. 16: "Stroker Ace." Beg. Aug. 17: "Twilight Zone—The Movie."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Aug. 18: "WarGames." Beg. Aug. 19: "Flashdance."

656. **ROCKY POINT—DRIVE-IN—** 744-8900. Thru Aug. 18: "Staying Alive"; "American Gigolo." Beg. Aug. 19: "Cujo"; "Creepshow."

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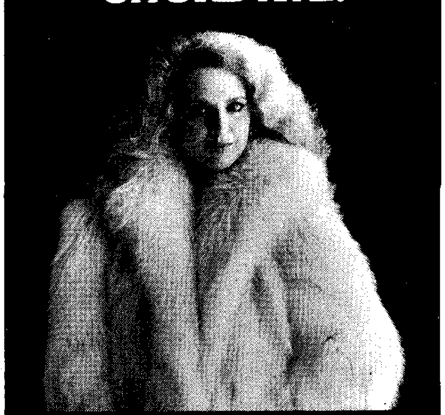

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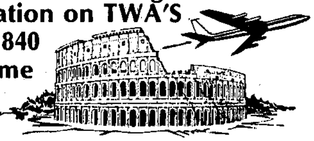

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MOVIES

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Aug. 18: "La Traviata." Beg. Aug. 19: "L'Etoile du Nord."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"The Golden Seal." #2—"Curse of the Pink Panther." #3—Thru Aug. 18: "Flashdance."

659. SHIRLEY—DRIVE-IN— 281-5444. Thru Aug. 18: "Cujo." "Creepshow." Beg. Aug. 19: "Metalstorm."

662. SMITHTOWN—SMITHTOWN— 265-1551. Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Curse of the Pink Panther." #2—Thru Aug. 18: "National Lampoon's Vacation." Beg. Aug. 19: "Mr. Mom." #3—Thru Aug. 18:"Trading Places." Beg. Aug. 19: "Yor, the Hunter From the Future."

664. STONY BROOK—LOEWS— 751-2300. #1—"Staying Alive." #2—"Trading Places." #3—"The Man Who Wasn't There."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Aug. 18: "National Lampoon's Vacation." Beg. Aug. 19: "Curse of the Pink Panther."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Cujo."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru Aug. 18: "WarGames." Beg. Aug. 19 (tent.): "Metalstorm." #2—Thru Aug. 18: "The Star Chamber." Beg. Aug. 19 (tent.): "National Lampoon's Vacation."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Cujo."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Cujo." #2—"Staying Alive." #3—"The Golden Seal."

703. CROSS RIVER—CINEMA— 763-8811. Thru Aug. 18: "Superman III."

705. GREENBURGH—CINEMA 100— 946-4680. #1—Tent.: "The Golden Seal." #2—Beg. Aug. 19: "Metalstorm."

707. HARRISON—SILVER SCREEN CINEMA— 835-2961. Thru Aug. 19: "The Gift." Beg. Aug. 20: "Chilly Scenes of Winter"; "Lianna."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru Aug. 18: "Class." Beg. Aug. 19: "Easy Money." #2—Thru Aug. 18: "National Lampoon's Vacation." #3—"Trading Places." #4—Thru Aug. 18: "The Star Chamber."

709. LARCHMONT—PLAYHOUSE— 834-3001. "The Star Chamber."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"National Lampoon's Vacation." #2—"Staying Alive." #3—"Cujo." #4—"Curse of the Pink Panther."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Aug. 18: "Curse of the Pink Panther." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—Thru Aug. 18 (tent.): "National Lampoon's Vacation." Beg. Aug. 19: "Easy Money."

712. MOUNT VERNON—PARKWAY— 664-3311. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Superman III."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Staying Alive." #2—"The Man Who Wasn't There."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"National Lampoon's Vacation." #3—"Return of the Jedi." #4—"Cujo." #5—"Trading Places."

715. NEW ROCHELLE—TOWN— 632-4000. "Curse of the Pink Panther."

716. OSSINING—ARCADIAN— 941-5200. #1—Beg. Aug. 19: "Easy Money." #2—"Cujo."

717. PEEKSKILL—BEACH— 737-6262. #1—"The Star Chamber." #2—"Cujo." #3—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Easy Money." #4—Thru Aug. 18: "Private School." Beg. Aug. 19: "Metalstorm."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Return of the Jedi." #2—"National Lampoon's Vacation." #3—"Trading Places." #4—Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Yor, the Hunter From the Future."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance."

722. RYE—RYE RIDGE— 939-8177. #1—"The Man Who Wasn't There." #2—Thru Aug. 18: "The Golden Seal." Beg. Aug. 19: "Easy Money."

723. SCARSDALE—FINE ARTS— 723-6699. "La Traviata."

724. SCARSDALE—PLAZA— 725-0078. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Flashdance."

726. WHITE PLAINS—COLONY— 948-8828. Tent.: "The Golden Seal."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Staying Alive." #2—Thru Aug. 18: "WarGames." Beg. Aug. 19: "Yor, the Hunter From the Future."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Return of the Jedi."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Return of the Jedi." #2—"Curse of the Pink Panther."

731. YONKERS—KENT— 237-3440. Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Flashdance."

732. YONKERS—MOVIELAND— 793-0002. #1—"Zelig." #2—"National Lampoon's Vacation." #3—Thru Aug. 18: "The Star Chamber." Beg. Aug. 19: "Yor, the Hunter From the Future." #4—"Jaws 3-D."

733. YONKERS—PARK HILL— 969-4477. #1—"The Star Chamber." #2—Thru Aug. 18: "Superman III." Beg. Aug. 19: "Easy Money." #3—Thru Aug. 18: "Private School." Beg. Aug. 19: "Yor, the Hunter From the Future."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Curse of the Pink Panther." #2—"WarGames."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Thru Aug. 18: "The Man Who Wasn't There"; "Friday the Thirteenth, Part III." Beg. Aug. 19 (tent.): "Easy Money."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Class"; "Breathless (1983)."

744. NANUET—ROUTE 59— 623-3355. Thru Aug. 18: "The Star Chamber." Beg. Aug. 19 (tent.): "Metalstorm."

745. NANUET—THE MOVIES— 623-0211. #1—"Cujo." #2—"Curse of the Pink Panther." #3—Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Metalstorm." #4—"Krull." #5—"WarGames." #6—"Staying Alive."

746. NEW CITY—TOWN— 634-5100. #1—"Cujo." #2—"Trading Places."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"National Lampoon's Vacation." #2—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Easy Money."

748. NYACK—CINEMA EAST— 358-6631. "Star Wars"; "The Empire Strikes Back."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Thru Aug. 18: "Cujo"; "Creepshow." Beg. Aug. 19: "Metalstorm."

751. PEARL RIVER—CENTRAL— 735-2530. "Trading Places."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru Aug. 18: "Private School." Beg. Aug. 19: "Easy Money."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Class."

756. SUFFERN—LAFAYETTE— 357-6030. "Return of the Jedi."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Golden Seal."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Private School." #2—"Jaws 3-D."

774. DANBURY—CINE— 743-2200. #1—"Cujo." #2—"Trading Places." #3—"Zelig."

775. DANBURY—CINEMA— 748-2923. #1—"Return of the Jedi." #2—Thru Aug. 18: "Curse of the Pink Panther." Beg. Aug. 19: "Easy Money."

777. DANBURY—PALACE— 748-7496. #1—"National Lampoon's Vacation." #2—Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Yor, the Hunter From the Future." #3—"Risky Business."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"National Lampoon's Vacation." #2—"Jaws 3-D."

780. **FAIRFIELD—COUNTY—** 334-1411. "Cujo."

781. **GREENWICH—CINEMA—** 869-6030. "Jaws 3-D."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Staying Alive." #2—"Risky Business." #3—"Zelig."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Return of the Jedi."

784. **NORWALK—CINEMA—** 838-4504. #1—"Cujo." #2—"Jaws 3-D."

785. **NORWALK—NORWALK—** 866-3010. "Curse of the Pink Panther."

788. **SOUTH NORWALK—SONO—** 866-9202. Aug. 15-16: "The King of Comedy"; "MASH." Aug. 17-18: Jazz Films—"After Hours"; "Last of the Blue"; "Devils"; "On the Road With Duke Ellington." Beg. Aug. 19: "The Draughtsman's Contract."

789. **SPRINGDALE—STATE—** 325-0250. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "WarGames."

790. **STAMFORD—AVON—** 324-9205. #1—"Cujo." #2—Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Yor, the Hunter From the Future."

791. **STAMFORD—CINEMA—** 324-3100. #1—"National Lampoon's Vacation." #2—"Trading Places." #3—"Flashdance."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—Thru Aug. 18: "Return of the Jedi." Beg. Aug. 19: "Easy Money." #2—"Curse of the Pink Panther."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"National Lampoon's Vacation." #2—"Risky Business." #3—Thru Aug. 18: "Curse of the Pink Panther." Beg. Aug. 19: "Yor, the Hunter From the Future."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Return of the Jedi." #2—"Risky Business." #3—"Zelig." #4—"Staying Alive."

796. **WESTPORT—POST—** 227-0500. "Risky Business."

798. **WILTON—CINEMA—** 762-5678. "National Lampoon's Vacation."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"The Star Chamber." #3—"Return of the Jedi."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Aug. 18: "National Lampoon's Vacation." Beg. Aug. 19: "Risky Business." #2—"Cujo."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Aug. 18: "National Lampoon's Vacation." #2—"Return of the Jedi."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Jaws 3-D." #2—"Cujo." #3—"Krull." #4—"Curse of the Pink Panther."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Staying Alive." #2—"National Lampoon's Vacation." #3—"The Star Chamber." #4—"The Man Who Wasn't There." #5—"Private School." #6—"Flashdance."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Aug. 18: "Superman III." Beg. Aug. 19: "Flashdance."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Aug. 18: "Krull." Beg. Aug. 19: "Yor, the Hunter From the Future."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Trading Places." #2—"National Lampoon's Vacation."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "The Golden Seal."

817. **LIVINGSTON—COLONY—** 992-0800. "Cujo."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Aug. 18: "Baby, It's You." Beg. Aug. 19: "Easy Money."

819. **MILLBURN—RKO—** 376-0800. #1—"The Star Chamber." #2—"Curse of the Pink Panther."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—Thru Aug. 18: "Class." Beg. Aug. 19: "Easy Money." #3—"The Star Chamber."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Cujo." #2—"The Man Who Wasn't There." #3—"Flashdance."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Aug. 18: "The Star Chamber." #2—Thru Aug. 18: "Curse of the Pink Panther." #3—Thru Aug. 18: "Cujo."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Staying Alive."

828. **VERONA—VERONA—** 239-0880. "Curse of the Pink Panther."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Return of the Jedi." #2—Thru Aug. 18: "Staying Alive." #3—"Trading Places."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Aug. 18: "Superman III."

841. **CRANFORD—RKO—** 276-9120. #1—"The Man Who Wasn't There." #2—"The Star Chamber."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Aug. 18: "Superman III." Beg. Aug. 19: "Flashdance."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Aug. 18: "Octopussy." Beg. Aug. 19: "Superman III."

851. **UNION—FIVE POINTS—** 964-3466. "National Lampoon's Vacation."

854. **UNION—RKO—** 686-4373. #1—Thru Aug. 18: "Staying Alive." Beg. Aug. 19: "Yor, the Hunter From the Future." #2—"Trading Places."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"WarGames." #3—"The Golden Seal."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Flashdance." #2—"Cujo."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. "Curse of the Pink Panther."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Aug. 18: "The Star Chamber." Beg. Aug. 19: "Star Wars"; "The Empire Strikes Back."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Staying Alive." #2—"Trading Places." #3—"Jaws 3-D." #4—"The Man Who Wasn't There."

863. **EMERSON—TOWN—** 261-1000. Thru Aug. 18: "WarGames."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19: "Metalstorm." #2—"The Golden Seal."

866. **FAIRVIEW—TWIN—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"National Lampoon's Vacation." #2—"Curse of the Pink Panther."

868. **FORT LEE—SHARON—** 224-0202. "Return of the Jedi."

873. **OAKLAND—TWIN—** 337-4478. #1—"National Lampoon's Vacation." #2—Thru Aug. 18: "The Golden Seal." Beg. Aug. 19: "Yor, the Hunter From the Future."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Aug. 18: "The Golden Seal." #2—Thru Aug. 18: "Octopussy."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Risky Business."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Aug. 18: "Jaws 3-D." Beg. Aug. 19 (tent.): "Metalstorm."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Aug. 18: "Superman III"; "The Road Warrior." Beg. Aug. 19: "Class."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Return of the Jedi." #2—"National Lampoon's Vacation." #3—"Trading Places." #4—Thru Aug. 18: "The Man Who Wasn't There." Beg. Aug. 19: "Yor, the Hunter From the Future." #5—"Staying Alive." #6—"The Star Chamber." #7—"Zelig."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Curse of the Pink Panther." #2—"Cujo."

880. **RAMSEY—CINEMA—** 825-2090. Thru Aug. 18: "The Star Chamber."

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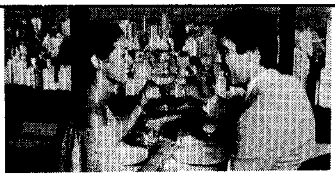

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BABY, IT'S YOU—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. R. **818**

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Gunter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. **4, 86**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a low-life stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image,* yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **742**

CLASS—(1hr. 40m., '83) A boy's best friend turns out to be his best friend's mom. Dir. Lewis John Carlin. With Jacqueline Bisset, Rob Lowe. R. **36, 413, 414, 419, 530, 535, 550, 570, 630, 708, 742, 754, 821, 877**

CUJO—(1hr. 37m., '83) Based on a novel by Stephen King, a family moves to a New England town to escape the high-pressured city life, only to find more mysterious situations in the country. Dir. Lewis Teague, with Daniel Hugh-Kelly, Christopher Stone. R. **3, 21, 30, 70, 83, 92, 103, 105, 106, 115, 201, 203, 204, 234, 237, 305, 403, 407, 412, 420, 422, 428, 511, 528, 529, 536, 540, 541, 567, 573, 618, 619, 635, 642, 643, 648, 656, 659, 668, 701, 702, 710, 714, 716, 717, 745, 746, 750, 774, 780, 784, 790, 801, 806, 817, 822, 825, 858, 879**

CURSE OF THE PINK PANTHER—(1hr. 40m., '83) Chief Inspector Jacques Clouseau is declared a missing person, and a rigged computer is asked to select the one who will find him. Dir. Blake Edwards, with David Niven, Joanna Lumley. PG. **14, 38, 58, 78, 92, 104, 105, 115, 201, 206, 213, 225, 308, 401, 403, 418, 423, 450, 518, 526, 533, 536, 540, 541, 567, 601, 621, 629, 630, 637, 640, 650, 658, 663, 667, 710, 711, 715, 730, 735, 745, 775, 785, 792, 793, 806, 819, 825, 828, 860, 867, 879**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama and much of it is intentionally absurd yet extraordinarily beautiful or funny. R. **16**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **62, 788**

EASY MONEY—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **6, 25, 41, 109, 114, 206, 210, 211, 304, 307, 401, 410, 413, 426, 448, 500, 533, 545, 550, 554, 570, 573, 620, 625, 648, 708, 711, 716, 717, 722, 733, 740, 747, 752, 775, 792, 818, 821**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **61, 62**

★ **FIRST TIME, THE**—(1hr. 35m., '83) This slapstick sex comedy is the archtypal young-man's debut movie. The hero, Charlie (Tim Choate) is a shy teenager from an overprotective Jewish family who enrolls at the hysterically progressive Blossom College (i.e., Sarah Lawrence), where the ratio of women to men is eight to one, and where sex is not only tolerated but celebrated with brass bands. But Charlie strikes out with the girls, and in his film class the pretentious sycophants among the students receive praise for their work from the avant-garde professor while Charlie's neat little parodies of monster movies are scorned as trash. The movie is the story of Charlie's dreamlike triumph over all his tormenters. A protégé of Brian De Palma's, the director, Charlie Loventhal, shares De Palma's exuberant silliness, his mockery, his fondness for film parodies and nonsense. The likably nutty performers include Wallace Shawn as the professor, Marshall Efron as a rather too helpful guidance counselor, and Wendy Jo Sperber as an over-eager student vamp with ruby lips. R. **90**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **35, 50, 97, 232, 403, 406, 437, 513, 530, 531, 532, 535, 548, 549, 559, 574, 600, 609, 622, 639, 644, 655, 658, 720, 724, 731, 791, 807, 809, 822, 842, 858**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hardheaded and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **32, 97**

GOLDEN SEAL, THE—(1hr. 35m., '83) Set in the Aleutian Islands, a lonely boy befriends a seal and learns of it's value to the adult world. Dir. Frank Zuniga, with Steve Railsback, Penelope Milford. PG. **20, 41, 46, 97, 109, 208, 210, 212, 221, 300, 403, 407, 413, 422, 428, 447, 511, 526, 533, 540, 541, 550, 554, 571, 629, 634, 635, 636, 640, 653, 658, 702, 705, 722, 726, 758, 813, 857, 864, 873, 874**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **60**

HIGH ROAD TO CHINA—(1hr. 45m., '83) A fiasco. Bess Armstrong, who is hopeless—hard-edged and petulant—and Tom Selleck, who is still just a big lug, star as a tediously bickering duo of the supposedly carefree 20s (she's an heiress, he's a boozing World War I ace pilot). They tear all over Asia, shoot up peasant villages, consult gurus, and generally make fools of themselves. The picture appears to be trying to recreate the success of *Raiders of the Lost Ark,* but it doesn't have a trace of that movie's style, wit, or eccentric visual flare. Dir. Brian G. Hutton. PG. **99**

I MARRIED A SHADOW—(1hr. 50m., '83) Reviewed in this issue. **56**

JAWS 3-D—(1hr. 37m., '83) A Great White shark gets through a damaged sea gate which separates a seapark from the ocean. Dir. Joe Alves, with Dennis Quaid, Bess Armstrong. PG. **16, 41, 70, 82, 97, 100, 109, 114, 117, 201, 206, 210, 237, 306, 407, 413, 420, 422, 427, 439, 512, 518, 523, 533, 567, 604, 649, 653, 662, 714, 717, 732, 747, 773, 779, 781, 784, 800, 806, 821, 857, 862, 864, 876**

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon *that we don't worry about the moral implication of* laughing at sickies. R. **646, 788**

KITTY AND THE BAGMAN—(1hr. 35m., '83) A woman finds herself alone in Sydney when her husband, supposedly a soldier, turns out to be a criminal. Dir. Donald Crombie, with Liddy Clark. R. **51**

KRULL—(2hrs. 7m., '83) The story of Prince Colwyn on his search for the key to powers that will defend his planet, which faces annihilation. Dir. Peter Yates, with Ken Marshall, Lysette Anthony. PG. **24, 25, 33, 72, 115, 202, 233, 407, 412, 426, 500, 531, 541, 559, 602, 617, 649, 745, 806, 810**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **16, 657**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fic*tional)* lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

LA PASSANTE—(1hr. 46m., '83) In French, Eng. subtitles. The story of two couples belonging to different generations. Dir. Jacques Rouffio, with Romy Schneider, Michel Piccoli. **55**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano *Teresa Stratas, whose Violetta is perhaps more fever*ish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is stolid as an actor and vocally a little too large-scale for the role. Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **16, 57, 88, 422, 534, 559, 657, 723**

MAN WHO WASN'T THERE, THE—(1hr. 51m., '83) The story of the chase to intercept a strange blue chemical that makes one invisible. Dir. Bruce Malmuth, with Steve Guttenberg, Lisa Langlois. R. **38, 42, 80, 97, 111, 205, 210, 303, 408, 410, 411, 426, 447, 500, 531, 554, 567, 600, 610, 664, 713, 722, 731, 740, 777, 790, 807, 822, 841, 862, 878**

METALSTORM—(1hr. 24m., '83) On a distant planet, a peacekeeping-ranger sets out to stop the evil Jared-Syn from destroying their world. Dir. Charles Band, with Jeffrey Byron, Kelly Preston. PG. **41, 70, 100, 109, 114, 117, 201, 206, 210, 233, 237, 306, 413, 420, 422, 427, 439, 512, 518, 523, 528, 533, 573, 604, 618, 632, 649, 653, 659, 662, 700, 714, 717, 744, 745, 750, 800, 821, 857, 864, 876**

MIRROR, THE—(1hr. 46m., '83) In Russian, Eng. subtitles. Based on director Andrei Tarkovsky's childhood years in Russia during World War 2. Dir. Tarkovsky, with Margarita Terekhova, Oleg Yankovsky. **2**

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. A lovely, rather muted first film by the young Japanese director, Kohei Oguri. The hero is a nine-year-old boy, living in Osaka in 1956, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame for the first time. He is too young to respond much, but Oguri creates the boy's moral and physical world with unfailing tenderness and lyrical rigor. In black-and-white. **96**

NATIONAL LAMPOON'S VACATION—(1hr. 40m., '83) This slapstick comedy about a very square daddy (Chevy Chase), determined against all odds to drive his family across the country to a Disneyland-type amusement park, runs along in conventional style for a while, then takes a sudden turn into black comedy. Chase and Beverly D'Angelo (playing his wife) visit back-country relatives who are so poor, crazy, and out of it that the movie teeters on the edge of desperate bad taste. The family then proceeds west with a demented, senile aunt (Imogene Coca at her most frighteningly unhinged) in tow. When she suddenly expires, they deposit her on the back lawn of her son's house, wrapped in a poncho. By this time the movie has gone over the edge. When it resumes *in the earlier conventional style, you're too disturbed* by what you've just seen to laugh anymore. Written by John Hughes. Directed by Harold Ramis. R. **9, 37, 58, 83, 92, 109, 111, 117, 201, 206, 213, 225, 305, 307, 401, 402, 411, 418, 439, 512, 519, 523, 540, 541, 558, 567, 573, 600, 606, 620, 628, 632, 642, 651, 663, 667, 700, 708, 710, 711, 714, 719, 732, 747, 777, 779, 791, 793, 798, 801, 803, 807, 811, 851, 867, 873, 878**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) *In Italian, Eng. subtitles. A magnifi*cent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **16**

★**OCTOPUSSY**—(2hrs. 10m., '83) Inventive, insolent, and satisfyingly preposterous. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little. . . *Octopussy." And Kristina Wayborn, a tall* Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **6, 32, 93, 436, 437, 448, 503, 513, 530, 535, 545, 547, 548, 549, 555, 641, 644, 645, 712, 720, 724, 745, 789, 848, 874**

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalptic look that turns out to be more murky than anything. Kids may love it, but the only *thing for adults to look at is Matt Dillon, who gives an* amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. **11**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86, 537**

PRIVATE SCHOOL—(1hr. 30m., '83) A story of young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. **30, 102, 103, 210, 307, 401, 407, 413, 420, 533, 540, 541, 573, 717, 733, 752, 773, 807**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) *embraces him fervently. Has Martin grown up in* some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. *In this resolution of the cycle's* themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 100, 109, 115, 201, 203, 211, 212, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 558, 567, 602, 617, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 783, 792, 795, 800, 803, 830, 868, 878**

RISKY BUSINESS—(1hr. 38m., '83) Reviewed in this issue. R. **23, 32, 48, 305, 562, 567, 625, 777, 782, 793, 795, 796, 801, 875**

SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE—(1hr. 30m., '83) A sci-fi adventure story about two independent loners who form an uneasy partnership on the plague-infested planet Terra Eleven. Dir. Lamont Johnson, with Peter Strauss, Molly Ringwald. PG. **25**

STAR CHAMBER, THE—(2hrs. 29m., '83) A young judge becomes involved with the private deliberations of an elite, secretive anti-crime group. Dir. Peter Hyams, with Michael Douglas, Sharon Gless. PG. **74, 85, 114, 117, 202, 206, 211, 212, 231, 235, 304, 401, 407, 413, 414, 424, 529, 531, 536, 541, 551, 567, 621, 625, 631, 635, 643, 648, 700, 708, 709, 717, 732, 733, 744, 800, 807, 819, 821, 825, 841, 861, 878, 880**

STAYING ALIVE—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever,* Sylvester Stallone has remade John Travolta into a slender version of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The movie becomes the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and

Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance*, *Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. **45, 104, 114, 205, 223, 234, 237, 303, 402, 408, 410, 412, 426, 521, 531, 537, 541, 552, 567, 606, 616, 625, 632, 648, 656, 664, 702, 710, 713, 719, 727, 745, 782, 795, 807, 827, 830, 854, 862, 878**

SUPERMAN III—(2hrs. 4m., '83) This time Christopher Reeve goes on a bad Kryptonite trip and exhibits hyperactive, destructive behavior. This was a good idea that was not developed, and isn't enough to redeem a labored, noisy, and tedious movie. Dir. Richard Lester, with Richard Pryor. PG. **11, 32, 99, 228, 232, 236, 406, 436, 438, 448, 503, 513, 530, 532, 535, 547, 612, 622, 638, 639, 645, 703, 712, 733, 809, 840, 842, 848, 877**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **574**

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **24, 33, 72, 100, 223, 423, 450, 519, 529, 531, 540, 541, 567, 610, 628, 640, 651, 663, 664, 708, 714, 719, 746, 751, 774, 791, 811, 830, 854, 862, 878**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching as a freaked-out airplane traveler convinced that a gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as if he were actually making a movie, while his American colleagues, choking with reverence for the beloved TV series of their youth, simply blow up TV concepts to the size of the big screen, thereby revealing the puerility of those concepts. John Landis directs a moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something strange and gets it about halfway in a nightmare tale of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. **32, 502, 524, 641, 654**

VALENTINA—(1hr. 25m., '83) The memoirs of a man who fought against Franco in the Spanish Civil War, and was imprisoned in a concentration camp. Dir. Antonio Jose Betancor, with Anthony Quinn, Jorge Sanz, Paloma Gomez. PG. **60**

★**WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **14, 38, 44, 76, 92, 234, 236, 407, 501, 546, 552, 554, 566, 570, 646, 655, 700, 727, 735, 745, 789, 857, 863**

WAYS IN THE NIGHT—(1hr. 38m., '83) During the Nazi occupation of Poland, an aristocratic German officer falls in love with a Polish woman involved in the resistance movement. Dir. Kryzysztof Zanussi, with Maja Komorowska. **88**

YOR, THE HUNTER FROM THE FUTURE—(1hr. 45m., '83) Past and future mix into a world where a mighty warrior searches for the secret of his identity. Dir. Anthony M. Dawson, with Reb Brown, Corinne Clery. PG. **32, 99, 103, 115, 234, 237, 407, 412, 414, 426, 448, 500, 521, 529, 540, 550, 602, 617, 649, 663, 711, 719, 727, 732, 733, 777, 790, 793, 810, 854, 873, 878**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **22, 71, 93, 512, 567, 625, 633, 732, 774, 782, 795, 878**

Revivals

ADVENTURES OF ROBIN HOOD, THE—(1hr. 45m., '38) One of the top Errol Flynn swashbucklers, the familiar tale has the gallant outlaw and his band daring all to oust the wicked Prince John from Richard the Lionheart's throne and save the oppressed Saxons from the dastardly Normans. Full of humor, romance, rousing duels and battles, and not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone and Melville Cooper. Dir. Michael Curtiz. **10**

AFRICAN QUEEN, THE—(1hr. 48m., '52) The top-notch story of a fantastic romantic adventure set in the Congo during W.W.I. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. **96**

BLACK ORPHEUS—(1hr. 37m., '59) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during the carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. **95**

BLUES BROTHERS, THE—(2hrs. 13m., '80) John Belushi and Dan Aykroyd, doing their Blues Brothers number from *Saturday Night Live*, chase all over Chicago trying to put on a blues concert. Along the way they run into the likes of Aretha Franklin, Ray Charles, John Lee Hooker, James Brown and Cab Calloway, all of whom get to perform—a little. It's a little hard to accept Belushi and Aykroyd's pleasant mediocrity as blues performers when these greats are shunted aside after one number. Much dull comedy and innumerable, spectacular car chases pad out the movie. Dir. by John Landis; written by Landis and Aykroyd. **39**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **5**

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. **47**

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. **7**

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. **89**

EASY RIDER—(1hr. 34m., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in death and disillusionment. The cinematography by Laszlo Kovacs is superb, and the score by various rock artists (including Jimi Hendrix and the Byrds) contributes to the restless, driving rhythm of the movie. Jack Nicholson is great as a drunken Southern lawyer on the lam. Produced by Fonda and directed by Hopper. **10**

FELLINI SATYRICON—(2hrs., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular, and obviously the work of a master. Dir. Federico Fellini. **13**

GIMME SHELTER—(1hr. 31m. '70) The bad scene at Altamont. We see the murder during the concert, and then Mick Jagger looking at it on an editing machine shaking his head wistfully. Brilliant musical performances, but a lot of sanctimonious, possibly hypocritical moralizing about violence. Dir. David and Albert Maysles and Charlotte Zwerin. **39**

GRAPES OF WRATH, THE—(2hrs. 9m., '40) Director John Ford transforms Steinbeck's novel of social protest into a conservative epic about an enduring family. Gregg Toland's cinematography gives the film a documentary look. With Henry Fonda, Jane Darwell, John Carradine and Charley Grapewin. **47**

LOOKING FOR MR. GOODBAR—(2hrs. 15m., '77) This is Richard Brooks's best film. It is harrowing, powerful, and appalling. The tension between his bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's grisly sociosexual thriller. **7**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **13**

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. **37, 54, 540, 557, 561, 748, 861**

TIN DRUM, THE—(2hrs. 22m., '80) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. Many of the strongest scenes express simple disgust at the ordinary crudities of lower-middle-class life. The movie shakes us, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. **39**

TRASH—(1hr. 43m., '70) A shattering plunge into a subterranean drug world of New York loners, mixing outrageous parody with raw realism and focusing on one character's deepening troubles. With Joe Dallesandro. Dir. Paul Morrisey. **7**

UMBERTO D—(1hr. 39m., '55) In Italian, Eng. subtitles. Vittorio De Sica's masterpiece—the definitive, emotionally overpowering movie about the squalor and dignity of old age. Starring the non-professional actor, Carlo Battisti, as the elderly Roman gentleman without much money. **96**

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjostrom, Bibi Andersson and Ingrid Thulin. **7**

YELLOW SUBMARINE—(1hr. 30m., '69) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. **13**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **47**

THEATER

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Broadway

Previews and Openings

Monday, August 15

LA CAGE AUX FOLLES—George Hearn and Gene Barry star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. Previews now prior to an 8/21 opening. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 15 min. All major credit cards.

THE CORN IS GREEN—Cicely Tyson stars in a revival of Emlyn Williams's play about a middle-aged spinster who journeys to a Welsh mining village to establish a school; directed by Vivian Matalon. With Peter Gallagher, Mia Dillon, Elizabeth Seal, Gil Rogers, and Marge Redmond. Previews now prior to an 8/22 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 45 min. Credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Lily Knight, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50; thru 9/4. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, John Thomas Waite, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Elizabeth Franz, Peter Michael Goetz, Theresa Diane, J. Patrick Breen, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. Credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); $16-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (246-4600). 2 hrs. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3; $27.50-$40. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MAME—Angela Lansbury recreates the title role in the musical by Jerome Lawrence, Robert E. Lee, Jerry Herman, adapted from Patrick Dennis's novel *Auntie Mame;* directed by John Bowab. With Anne Francine, Jane Connell, Willard Waterman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $24-$40; Fri. & Sat. at 8 $27-$45; Wed. at 2, $15-$30. **Gershwin,** 51st W. of Bdway (586-6510). hrs., 45 min. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$45; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with David Garrison and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Fisher Stevens, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, Rex Robbins, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Sandy Faison, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater), Keith Charles, and Kelle Kipp. Wed.-Sat. at 8, Sat. at 2; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50; thru 8/21. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ● ●

DOGS—Musical about nine stray dogs and one human mayor, with lyrics and music by James Stewart Bennet; directed by Charles G. Horne (who co-authored the book). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17. **Perry St. Theater,** 31 Perry St. (255-7190).

EMMETT: A ONE MORMON SHOW—Return of Emmett Foster in his personal testament of a free spirit bridled by the strictures of a Mormon upbringing. A limited run, Thurs.-Sat. at 9:30; $8. **Public/ Other Stage,** 425 Lafayette St. (598-7150).

AN EVENING WITH QUENTIN CRISP—Observations, anecdotes, and stories from the author of *The Naked Civil Servant* and *How to Become a Virgin* Crisp will also answer questions from the audience. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8; $15; thru 9/4. **Actors' Playhouse,** 100 Seventh Ave. (691-6226).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With Thomas Waites, Lorna Luft, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $22-$24. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HARLEM RENAISSANCE—Titus Walker's play, based on the history of Harlem during the 1920s and

30s, is about a black family that moves to the North during the great influx; directed by the author, and with a cast of 20 singers and dancers. 8/19 & 20 at 8, 8/21 at 5:30. **Carter,** 250 W. 43rd (391-1880).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Wed., Sat., & Sun. mats at 2; $16-$20; thru 9/4. **Roundabout/Haft Theater,** 227 W. 27th (242-7800).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Peter Gordon. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $16-$20; thru 9/11. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ●

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 9/9. Parsons is energetic, versatile, gifted, excessive, and often surprising! **Public/Newman Theater,** 425 Lafayette St. (598-7150).

PREPPIES—Musical, with book by David Taylor and Carlos Davis, music and lyrics by Gary Portnoy and Judy Hart Angelo; directed and choreographed by Tony Tanner. With Dennis Bailey, Kathleen Rowe McAllen, Robert Walton, and an additional cast of nine. Mon.-Fri. at 8, Sat. at 2 & 8; thru 8/17 at $9.99 (special preppie prices). From 8/18, $19.50-$25. **Promenade,** 2162 Broadway (at 75th) (580-1313).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Caitlin Clark, Dana Ivey, John Christopher Jones, Jack Ryalnd, Anthony Heald, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Lynn Redgrave now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

YELLOW FEVER—R.A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk: directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

AMERICAN THEATER OF ACTORS—Shakespeare's *A Midsummer Night's Dream;* directed by James Jennings. Wed.-Sat. at 8; $5. **ATA,** 314 W. 54th (581-3044).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and John Nesci. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; $20-$22.50. 99 Seventh Ave. So. (924-7100).

LA MAMA E.T.C.—Two new plays by Sam Shepard, *Sad Lament of Pecos Bill on the Eve of Killing His Wife,* and *Superstitions.* The first is a comic operetta, the second a play with music about the author's travels. Wed.-Sat. at 7, Sun. at 5 & 7; $6 & $8; 9/8-10/2, **La Mama,** 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Downstage: Christopher Hampton's *The Philanthropist* takes a look at relationships among the over-educated; directed by Andre Ernotte; 9/17-11/13. Upstage: *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary Fisher; directed by Art Wolff; 10/18-11/20. MTC, 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents *Non Pasquale,* a pop opera loosely based on Donizetti's *Don Pasquale;* directed by Wilford Leach; choreographed by Margo Sappington. With Ron Liebman, Priscilla Lopez, and Joe Masiell. Tues.-Sun. at 7:30; Thru 9/4. Free tickets are distributed at the **Delacorte Theatre** (861-7277) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter park at 81st & Central Park West, or 79th & Fifth.

127TH ST. REPERTORY—N.R. Davidson's *El Hajj Malik,* a journey through the life of Malcolm X; directed by Ernie McClintock. Thru 8/22 at 8; $7. **Walden Theater,** 1 W. 88th (289-5900).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and *Habana, Antologia Musical,* in Spanish in repertory; $8-$10; thru August. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

THE REPERTORY COMPANY—Shakespeare's comedy, *Twelfth Night,* thru 9/18, evenings at 8, Sun. at 2 also; $6. Play will be performed complete, the text uncut. **Actors' Outlet II,** 112 W. 28th (279-4200).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; thru 10/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THAT'S HOW I WAS TOILET TRAINED—Donald Kvares's play is the story of a convicted murderer/disabled vet/novelist, serving a life sentence at an upstate correctional facility, being interviewed by a reporter from his hometown newpaper; directed by Larry Locke. Thurs.-Sun. at 8; 8/25-9/11. **Theater for the New City,** 162 Second Ave. (254-1109).

AND THINGS THAT GO BUMP IN THE NIGHT—Terrence McNally's play about a family living in a basement, with an unnamed danger lurking outside; directed by Libby Lyman. 8/16-9/11 at 8; $4. **Vineyard,** 309 E. 26th (243-5178).

THE ATTIC—Abby Gibson and Erica McFarquhar in William Lee's play about a friendship developing between two girls despite racial pressure; directed by James Nicola. Tues.-Sat. at 8:30; $8; thru 10/15. **500 Theater Row,** 500 W. 42nd (929-3567).

A BOLD STROKE FOR A WIFE—Susanna Centlivre's Restoration comedy (1718) about an heiress whose fortune is in the hands of four quarreling guardians; directed by Page Burkholder. Thurs.-Sun. at 8; $6; thru 8/21. **Ohio Theater,** 59 Greene St. (724-1470).

THE BROOKLYN BRIDGE—Dorothy Chansky's musical stage adaptation of the Roebling family's passionate struggle to complete construction of the bridge; music by Scott MacLarty; directed by Marjorie Melnick. Wed.-Sat. at 8; Wed. & Thurs. at 2:30; Sun. at 3; $15. **Quaigh Theater,** 108 W. 43rd (221-9088).

DOUBLE BILL—Denise DeClue's *Algren's Women,* and William Hauptman's *Domino Courts.* Fri. & Sat. at 8, Sun. at 3; $4; thru 8/28. **William Redfield Theater,** 354 W. 45th (772-1357).

DOUBLE BILL—Robert Berger's *The Toll Bridge* and *Prisoners in the Park;* directed by Jonathan Greenman. 8/24-26, 29-31, 9/1 at 8. **New Dramatists,** 424 W. 44th (691-2423).

FLO AND MAX—Toby Armour's story of a grandmother's progress as she seeks adventure late in life; directed by Aileen Passloff; with Florence Tarlow, Paul Edwards, and William Swindler. Thurs.-Sun. at 8:30; $4; 8/25-9/11. **Theater for the New City,** 162 Second Ave. (254-1109).

FREUD: A ONE-MAN PLAY—Mark Zeller has the title role in a play adapted from the letters and writings of Sigmund Freud. 8/17-21, at 8; $4. **Actors Outlet,** 120 W. 28th (929-3567).

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

LINEMAN AND SWEET LIGHTNIN'—Jehane Dyllan's play about labor union organizing, produced by the Communication Workers of America with Union Sister Productions, Inc. to celebrate Labor Day and Solidarity Day; directed by Bobbi Ausubel. 8/31, 9/2-5 at 8; $12. **First City,** 76 E. 13th St. (505-0090).

MURDER AT THE LAST RESORT—A musical murder mystery by William Brooke, Joyce Stoner, and William Boswell. 8/18, 19, 20, at 8: $4. **Workshop Theater,** Brooklyn College Campus, Flatbush Ave. Brooklyn (434-1900).

MY POOR MARAT—Translated and directed by Alexey Kovalev, Alexei Arbuzov's Russian play concerns three youths who meet during the siege of Leningrad in 1942, and tells of subsequent events in their lives through 1959. Wed., Thurs., & Sat. at 8; $5; thru 9/3. **Actors Corner,** West End Ave. at 107th (568-6435).

PARIS—A revival of the 1928 musical with music and lyrics by Cole Porter; adapted from the play by Marvin Brown; directed by Barbara Vann. Wed.-Fri. at 8:30, Sat. at 7 & 10; $6 & $7; thru 8/21. **Medicine Show,** 6 W. 18th (255-4991).

PIAF: A LOVE SONG—Dorothy Poste stars in this musical, created and directed by her, Byron Ayanoglu and Jiri Schubert. Tues.-Sun. at 8; $15. **Blue Note,** 131 W. 3rd St. (475-8592).

RANGE—Joanne McEntire's one-woman play about a woman surviving in the 19th century as a gold miner and in the 20th as a uranium miner; directed by Jeannine Haas. Wed.-Thurs. at 8, Fri. & Sat. at 7:30 & 10; $6; thru 8/20. **Interart,** 549 W. 52nd (279-4200).

RE:UNIONS—Lennore Van Ora's play about a teacher who loves both acting and her ex-husband who shows up after ten years; directed by Marty Kovach. Thurs.-Sat.; at 7; $6 ($4 for senior cits. & students); thru 8/27. **Inroads,** 150 Mercer St. (787-3168).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

ROUND TRIP TO BABYLON—Richard W. Harris's tale of incidents inherent in the lives of New York City commuters as they travel to and from work; directed by Ron Mullen. Fri. & Sat. at 8, Sun. at 3; thru 8/21. **Playhouse 51,** 51 W. 19th (675-8013).

SEASON OF HAMLET—Nicole Gut's mood piece with music, directed by Gordon W. Brown, about a father who is murdered. Thurs.-Sat. at 7:30, Sun. at 4; $5; 8/25-9/18. **18th St. Plyhse,** 145 W. 18th St. (580-4139).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

TRIPLE BILL—Samuel Beckett's *Catastrophe,* and *What Where,* both featuring Kevin O'Connor, and *Ohio Impromptu,* all directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

TRIPTYCH—Three one-acters by Jane Willis: *Slam!, Closing Shift,* and *Hazel's Girl,* with Deborah Lemen, Christina Wright, Joseph Giardina, and Chuck Willis. 9/16-20 at 8, 9/22-25 at 8, also 9/18 & 25 at 3, 9/24 at 2; $8. **Nat Horne Theater,** 440 W. 42nd (279-4200).

THE UNEXPECTED GUEST—Agatha Christie's murder mystery; directed by Maggie Jackson. Wed.-Sat. at 8; $8; 8/17-9/11. **New Vic,** 219 Second Ave. (866-4190).

WAR GAMES—Neal Weaver's play telling about the son of an army general torn between two loves, one male, the other female. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $8; thru 8/21. **Alvina Krause Theater,** 306 W. 38th (564-3293).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PHILIP PEARLSTEIN—Realist, many nudes, watercolors, large charcoal drawings in conjunction with *retrospective at Brooklyn Museum, thru 9/18.* Frumkin, 50 W. 57th (757-6655). Mon.-Fri. 11-5.

Madison Avenue and Vicinity

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

TAMARA DE LEMPICKA—Elongated, stylized figures, still lifes, nudes thru 9/10. Friedman, 26 E. *82nd* (794-8950).

ROBERT LAURENT (1890-1970)—Drawings by this sculptor from the 20's to the 50's, 8/16-9/9. Kraushaar, 724 Fifth (307-5730). Mon.-Fri. 10-5.

SoHo

LISA NIRENBERG—Obsessive self-portraits in watercolor and pencil on paper, thru 8/20. Ingber, 460 W. Broadway (674-0101). Tues.-Sat. 1-5.

Other

CARLOS DAVILA—Wood wall reliefs, color etchings by this Peruvian, thru 9/30. Dorfman, 831 Broadway (473-2017).

LIGA KALNAJS—Light drawings, thru 8/31. Windows on White, 55 White (269-0320).

PENNY KAPLAN—"Roman Courtyard," an outdoor environment, thru 8/30. Bellevue Psychiatric Building, First Avenue between 29th and 30th (561-4949).

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Mon.-Fri. 10-5:30. Massive female sculpture by Zuniga plus Carrington, Chagall, Picasso, thru 8/31.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Early 20th-century Americans, Burchfield, Bluemner plus contemporaries Deem, Sawka, thru 9/7.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Tues.-Fri. 10-5. Gallery artists, thru 9/13.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

GRAND CENTRAL—24 W. 57th (867-3344). Academic landscapes, still lifes, cityscapes by Daly, Pfahl, North; thru 9/2

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5. 19th-and 20th-century European and American paintings, thru 9/12

HEESY—50 W. 57th (245-1420). Tues-Fri. 10-5:30. *Prints by Johns, Lichtenstein, Stella;* thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Mon.-Fri. 10-5:30. Botero, Dubuffet, Natkin, Vuillard; thru 9/15.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

ROSENBERG—20 W. 57th (757-2700). Mon.-Fri. 10-5. "Hidden Treasures," by Coignard, Getz, Moore, Yektai, thru 9/3.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

SPECTRUM—30 W. 57th (246-2525). Mon.-Thurs. 10:30-5:30, Fri. 10:30-2:30. Baseball art, thru 9/6.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 9:30-5:30. Latin rhythms by Eskenazi, Mora, Quiroz, Sanches, thru 8/27.

WASHBURN—42 E. 57th (753-0546). "Under Glass," by Abbe, Cornell, Hill, Marin, Picasso, Richards, Youngerman; thru 8/30

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. From the gallery collection including Avery, Cornell, Davis, Evergood, Hartley, Hassam, Metcalf, Sloan, thru 9/2.

BORGENICHT—724 Fifth (247-2111). Acrobats by Beckman, abstract steel curves by DeRivera, cryptic mise-en-scenes by Ippolito, figurative wire illusions by Saunders, others, thru 8/31.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Kulicke, Shikler plus collage constructions by Herder and postcard collages by Langenstein, thru 9/16.

FABER—666 Fifth (586-8411). Mon.-Sat. 10:30-5:45. Earrings by 50 leading American goldsmiths, thru 9/24.

FACADE—741 Madison (744-4997). Tues.-Fri. 2-6. Architectural, garden design and theater pieces, thru 8/27.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5. New drawings by Baselitz, Berlant, de Kooning, Heizer, thru 9/16.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, artifacts, thru 9/12.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Master drawings and prints influenced by Graeco-Roman mythology, particularly strong in the Dutch and Flemish 17th-century, thru 9/1.

MERRIN—724 *Fifth* (757-2884). Tues.-Fri. 10-5. Ancient masks, figures, and heads from early civilizations, thru 8/31.

SABARSKY—987 Madison (628-6281). The German Expressionists Dix, Grosz, Kirchner, thru 9/30.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). Bolotowsky, Dubuffet, Matisse, Severini plus Baron, Levy, Schulz, thru 8/30.

STEINBAUM—903 Madison (734-3373). Lifesize portraits by Hilson using graphite then erased from the canvases, thru 9/10.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. A century of change on the upper West Side seen through photos, maps plus the role of artists in revitalizing New York City communities, thru 9/17.

WALTER—1015 Madison (249-8518). Tues.-Fri. 1-5. *Bilik, Royo, Sanjurjo, Wheeler, thru 8/30.*

ZABRISKIE—724 Fifth (307-7430). Young French artists, thru 9/2.

SoHo

COWLES—420 W. Broadway (925-3500). Mon.-Fri. 11-5. Small paintings by Davis plus Bates, Dill, Lucero, Neri; thru 8/31.

GLADSTONE—152 Wooster (505-8690). Brooks, de Rosa, Kozloff, Quinones, thru 8/30.

SUELLEN HABER—133 Greene (505-7800). Mon.-Sat. 11-5. The knot and the spiral in paintings and *sculpture,* thru 9/29.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworkov, thru 9/7.

JACK—138 Prince (966-4235). *Linear drawings,* ceramics by Cocteau, collage by Laliberte, many others; thru 9/5

22 WOOSTER—(431-5445). Paintings and drawings by Hanford, Rabinowitz, Schwinberg, and Sideman, thru 9/3.

VORPAL—465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6. Biondi, Blackburn, Fischer, Morales, Timo, thru 8/30. . . Delacroix, Freed, Picasso, Smith; thru 9/10

WARD-NASSE—178 Prince (925-6951). "Memories, Dreams, and Reflections" by members, thru 8/25.

Other

ARSENAL—830 Fifth at 64th inside Central Park (360-8141). Mon.-Fri. 9:30-4:30. Animals in 3-D by Gifford, Resnik, Sterling; thru 9/2

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ART ON THE BEACH—Battery Park Landfill, Gate 18, Chambers and West Street (619-1955). Wed.-Sun. 12-5:30.Six installations by artist, architect and performing artist, thru 9/25.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5:30. Mixed-media by gallery artists, thru 9/5.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CARIBBEAN CULTURAL CENTER—408 W. 58th (307-7420). Tues. 11-8 p.m., Wed.-Fri. 11-6, Sat. 1-5. Haitian tapestries, thru 9/23.

DUBELLE—40 W. 17th (929-6200). Tues.-Fri. 1-5. Hopkins, Martin, Meadmore, Parker, Smyth, thru 9/2.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Cartoon art including Dick, Garfield, Tracy, others, thru 9/30.

FIFTY-50—793 Broadway (777-3208). Mon.-Sat 11-6:30. Designs from 1940 to 1953 by Ray and Charles Eames, thru 9/10.

GUILD HALL—158 Main, East Hampton (516-324-0806). Mon.-Sat. 10-5, Sun. 2-5. Larry Rivers presents "Performing for the Family," thru 9/11.

ITC CENTER—866 Second (371-0699). Mon.-Fri. 12-5.Video graphics, logos, posters, illustrations, thru 9/30.

JAY—13 Jay (925-9424). Fremantle, Great-Rex, Orr, Pyle, thru 8/31.

MANHATTAN PSYCHIATRIC CENTER—Ward's Island (288-7650). Daily 10-sundown. Five site specific environments and sculptures by Ben-Haim, Gross, Habenicht, Steinfort, Williams, thru 8/30.

MASTER EAGLE—40 W. 25th (924-8277). Mon.-Fri. 9:30-4:30. Japanese typographic design, thru 8/30.

P.S. 1—46-01 21st St., Long Island City (784-2084) Mon.-Fri. 10-6. *Steel sculpture by Smokler, others,* thru 8/31.

PROTETCH MCNEIL—214 Lafayette (226-8957). Large scale sculpture by Armajani, Aycock, Burton, Chamberlain, Ferrara, Miss, thru 9/2.

RYAN—452 Columbus Avenue (799-2304). New York nightlife in the 30's by Hopper, Marsh, others thru 8/22

SALVATORE ALA—32 W. 20th (675-3267). Mon.-Fri. 11-5. Five young Roman artists, thru 9/15.

WINDOWS ON WHITE—62 White (269-0320). "Extracts," by Tuthill, thru 8/31.

ZIM-LERNER—123 University Pl. (777-1907). Allegorical paintings by Irland, Quigley, Palmer, erotic drawings by Rex, photos by Juster, Hodson; thru 9/22.

Photography

ALFRED OLUSEGUN FAYEMI—An African's perspective on Nigeria and its people, thru 8/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m. Fri., Sat. 3-10 p.m

GALERIA VENEZUELA—7 E. 51st (826-1660). "Nos Americas," contemporary views of the Continent from Peru, U.S. Venezuela, Chile; thru 9/17.

MICHAEL GEORGE/RUTH ORKIN—Central Park *by each, thru 9/11. Dairy, Central Park at 65th, west* of the Zoo (397-3156)

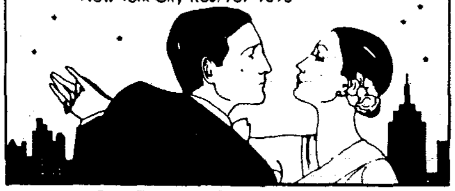
HARDISON—795 Broadway (505-6220). Appelt, Lynes, Mapplethorpe, Witkin; thru 8/27.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. From the American National Archives, 1860 to 1960 including Adams, Brady, Hine, Lange, plus the railroad of the 1950's by Link; 8/18-9/22

MIDTOWN-Y—344 E. 14th (674-7200) Sun.-Thurs 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

NIKON HOUSE—620 Fifth (586-3907). International *photo contest, thru 8/31.*

LADY OSTAPECK—40 composed portraits in sepia some in antique clothing; thru 8/31. Modernage, 1150 Avenue of the Americas (997-1800)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ART

OVERSEAS PRESS CLUB—52 E. 41st (764-1133). Daily 9-7 p.m. The Kurds, thru 9/7

SEAGRAM—375 Park (572-7379). Mon.-Fri. 10-4. People in an urban environment by Evans, Hine, Lee, Riis, Weegee, thru 9/16.

THEO SOLOMON—A sociological view of Egypt; New Jersey, thru 9/5. The Cathedral of St. John The Divine, 1047 Amsterdam (678-6900).

RON TERNER—Mexican images, thru 9/4. Focal Point, 278 City Island Avenue, City Island (885-1403).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; thru 9/18. **Museum II,** at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5, Tues. til 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . Arthur Ross Hall of Meteorites. Victorian Natural History Bindings and Illustrations; thru 9/20. . . African Textiles; thru 12/4. Visions of Space: Weavings of Astronomical Scenes; thru 8/31. . South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30. . A Celebration of Birds: Louis Agassiz Fuertes and his Art; thru 10/2.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Laszalo Moholy-Nagy-Fotoplastiks: The Bauhaus Years; thru 9/25.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The Great East River Bridge; thru 9/5. . . Masterpieces of American Paintings from the Collection; thru mid-Sept. . . Wilbour in Egypt: America's First Egyptologist; thru Aug. . . Philip Pearlstein: A Retrospective; thru 9/18. . . Gene Baro Collects; thru 9/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Urban Documents: 20th-Century American Prints; thru 9/4. . . Photography and Architechture: 1839-1939; thru 10/16. . . A Penny Saved: Architecture in Cast Iron Toy Banks; thru 10/23

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters . Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11. Recent European Painting; thru 9/4 Recent Acquisitions; thru 9/25.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A McDonnell-Douglas F-4 "Phantom," supersonic jet; and F-3H "Demon" jet fighter

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, (free Tues. 5-8). Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. . . The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2. . . A British Portrait: Photographs by Judy Goldhill; thru 10/2. . . The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Fashion Institute: La Belle Epoque; thru 9/4. . The Ruth and Harold D. Uris Center for Education: Collaborations; thru 10/2. . Color and Shape in American Indian Art; thru 9/4. . Constable's England; thru 9/4. . . The World of Henry Moore: 60 Years of His Art; thru 9/25. . . Charles Willson Peale and His World; thru 9/4. . . Chinese Paintings: Major Artists and Themes; thru 11/1. Egyptian Reinstallation: Phase III. . . Familiar Faces: French Portraits in Prints; 8/25-10/23.

MUSEUM OF AMERICAN FOLK ART—49 W 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; thru 9/18. Also the **City Gallery,** 2 Columbus Circle Mon.-Sat. 10:30-5:30. Quilts from the Indiana Amish: A Regional Collection; thru 8/21

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Thru 9/17, *The Early Days,* a new documentary about the Beatles. . Hanna-Barbera; thru 8/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . British New York: 1664-1783; thru 11/27. . . Worth in the Limelight; thru 9/5. . . Building the Brooklyn Bridge; thru 9/5. . . Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat noon-8, Sun. 1 5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography. . . Contemporary Portrait Gallery. Light Years; thru Dec

MUSEUM OF MODERN ART, 18 W 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. Mondrian: New York Studio Compositions; thru 9/27. . . Some Contemporary Prints; thru 9/27

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337) Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Arthur Singer: Birds of the World; thru 9/25. . . Seven Artists: Brown, Chwatsky, Giordano, Garelick, Grayson, Seidler, Shapiro; thru 9/25

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun 12-5. (Free Tues. 5-8). $1.50. California Counterpoint: New West Coast Architecture; thru 9/15 Lars Sonck, Architect; thru 9/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984. . . A Bridge Opens to Brooklyn; thru 8/28. . . The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30. . . Lewis Hine Photographs: Fellow Immigrants-A Sketch of Ethnic Life and Literature in New York; thru 9/1. . . Simon Bolivar: Liberator; thru 8/30.

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). The Painterly Figure by Avery, Beckmann, Clemente, deKooning, Leslie, Pollock, Porter, Rivers, Schnabel; thru 8/31

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Made in Queens; thru 9/11. . . Photographs by Kenji Nakahashi; thru 9/11. . . A Printer's Perspective: Jeryl Parker Editions; thru 9/18. . . Twentieth-Century Art from the Metropolitan Museum of Art: Selected Recent Acquisitions; thru 10/16

STUDIO MUSEUM IN HARLEM—144 W. 125th St (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Savoy: A three-dimensional installation of the Savoy Ballroom; thru 9/7. Gifts and Promised Gifts; thru 9/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4. . . Prehistoric Pottery of the Southwest; thru 9/11. . . Grant Wood: The Regionalist Vision; thru 9/4. **Midtown at Philip Morris,** 42nd at Park Ave. Mon.-Sat. 11-6, Thurs. 11-7:30. Reginald Marsh's New York; thru 8/24. **Federal Hall,** 26 Wall St. Mon.-Fri. 11-3. The Comic Art Show: Cartoons in Painting and Popular Culture; thru 8/26.

Auctions

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 8/16 at 9:30 & 2: Sotheby's Arcade Auction: General and Paintings. On view from 8/11.

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, August 15

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Corigliano's *Tournaments;* Beethoven's Symphony No. 8; Sibelius's Symphony No. 2. Central Park Great Lawn, 79th-81st Sts., at 8. Free.

MOSTLY MOZART—Festival Orchestra, George Cleve conductor; oboist Heinz Holliger, flutist Aurele Nicolet, duo-pianists Katia and Marielle Labeque. Mozart's Symphony No. 27; Dussek's Concerto for Two Pianos; Moscheles's Concerto in F for Oboe and Flute; Mozart's Symphony No. 41, "Jupiter." Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: the Labeques.

LINCOLN CENTER OUT-OF-DOORS—Buddy Rich Orchestra. Damrosch Park at 8:15. Free.

STEVE FISHMAN TRIO—Jazz. Citicorp Atrium at 6. Free.

ANDREW BOLOTOWSKY, flutist/**LEONARD RAVER,** harpsichordist. Bach, Robert Kogan (including a world premiere). St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CAYENNE JAZZ BAND—Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

RUTH BROWN/LEON THOMAS—Excerpts from "Puttin' on the Mask." "Singers' Satellite," Marcus Garvey Park, Madison Ave., 120th-124th Sts., at 1. Free.

CLIFFORD JORDAN SEXTET—Jazzmobile, 140th St. between Powell Blvd. and Lenox Ave., at 7. Free.

MARK MORGANELLI & THE JAZZ FORUM ALLSTARS—Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

INSPIRATIONAL AND ROCK—Marcus Garvey Park, 122nd St. and Fifth Ave., at 8. Free.

B.B.KING—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75.

Tuesday, August 16

MOSTLY MOZART—Cleveland Quartet, with pianist André-Michel Schub, flutist Ransom Wilson. Mozart's String Quartet, K. 499, and Flute Quartet, K. 285b; Mendelssohn's Piano Quartet No. 3; Beethoven's String Quartet Op. 18, No. 2. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: Cleveland Quartet.

LINCOLN CENTER OUT-OF-DOORS—12:15, North Plaza, Sonny Fortune Quintet, jazz. 6:15, North Plaza, chamber music by the New York Kammermusiker. Each free. See also Dance, below.

MUSIC THEATER AND GOSPEL—"Cummings and Goings," with a rock-and-blues score by Ada Janik and Steven Margoshes; performers are Laurie Beechman, Bruce Hubbard, Ren Woods, others. Also gospel by Doug Jones and Mission. Cooper-Hewitt Museum garden, 2 E. 91st St. (860-6868), at 6:30. Free.

RUTH BROWN/LEON THOMAS—"Singers' Satellite," at City Hall, Broadway between Chambers St. and Park Row, at noon. Free.

CHERYL PETERSON/GORDON NICHOL JAZZ TRIO—Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 1:30. Free.

NORMAN DUNFEE, pianist. Brahms, Chopin, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

BILL TRIMARCO/BLUE SMOKE BOYS—1950s rock and roll. Cooper Square Park, Astor Place, at 12:15. Free.

WARREN CHIASSON QUINTET—Jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

GUANABARA—Brazilian jazz. Exxon Park, west of Sixth Ave. between 49th and 50th Sts., at 12:30. Free.

SUSAN HOOVER—Folk vocalist. Pier 11, East River at Wall St., at noon. Free.

HOUSTON PERSON/ETTA JONES—Jazzmobile, 131st St. between Powell and Douglass Blvds., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Joseph Flummerfelt conducts open readings of Mozart's *Ave Verum Corpus* and *Requiem,* and Fauré's *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

BROOKLYN BACH FESTIVAL, Clifford Gilmore music director. Brandenburg Concerto No. 1; Orchestral Suite No. 1; Concerto for Oboe d'Amore in A; Cantata No. 208, "The Hunt." First Unitarian Church Chapel, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $7.

THE BALKANIZERS—Folk music of Hungary and the Balkans. Bensonhurst Park, Cropsey Ave. and Bay Pkwy., Brooklyn, at 7. Free.

SUMMER SING—Michael May conducts an open reading of the Brahms *Requiem,* with pianist Lenora Thom. Wave Hill Armor Hall, 249th St. and Independence Ave., Riverdale (549-2055), at 8. $4.

Wednesday, August 17

MOSTLY MOZART—See 8/15.

DIZZY GILLESPIE—Jazzmobile, at Grant's Tomb, Riverside Dr. at 122nd St., at 7. Free.

LEE KONITZ—Jazz saxophonist. Exxon Park, west of Sixth Ave. between 49th and 50th Sts., at 5. Free.

FOLK ANGELS—Contemporary Christian music. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

J.P. SYLVESTER—Jazz. Citicorp sunken plaza at noon. Free.

SWEET ADELINES, the Singing Meadows chapter with American folk tunes and spirituals. Also, the Vasa Swedish Folk Dancers. Naumburg Bandshell, Central Park, 72nd St. off Fifth Ave., at 7:30. Free.

TOMMY JOE WHITE & SOUTHERN COOKIN'—Country-western music; also the Eleo Pomare Dance Company. Bell Plaza, 42nd St. west of Sixth Ave., at noon. Free.

MARCO RIZZO—Latin American music. World Trade Center fountain plaza at noon. Free.

HARMONIE ENSEMBLE—CUNY Graduate Center, 33 W. 42nd St., at 12:15. Free.

NEW YORK PHILHARMONIC, Stanislaw Skrowaczewski conductor. Rossini Overture "La Gazza Ladra"; Lutoslawski's Concerto for Orchestra; Brahms's Symphony No. 1. Van Cortlandt Park, Bronx, at 8. Free.

HOT/NEW IMMAGE—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 6. Free

Thursday, August 18

MOSTLY MOZART—American String Quartet, with oboist Heinz Holliger, flutist Aurele Nicolet. J.C Bach's *Quintet Op. 11, No. 41; Mozart's Flute Quar*tet in D, K. 285; Crusell's Divertimento Op. 9; W.F. Bach's Duetto No. 4; Mozart's String Quartet, K. 428; Süssmayr's Quintet in D. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: American String Quartet.

GEORGE BENSON—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8 and midnight $17.50-$20.

LINCOLN CENTER OUT-OF-DOORS—North Plaza at 12:15, Steve Fishman Group, midday jazz. North Plaza at 6:15, chamber music with Newband. Free.

SAM JACOBS OCTET—Funk/jazz. Bryant Park, behind the Library, Sixth Ave., 40th-42nd Sts., at 12:15. Free.

SUSAN HOOVER, *singer/guitarist. Trinity Noonday* Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

BERNARD LINETTE TRIO—Citicorp Atrium at 6. Free.

***CEDAR WALTON & FRIENDS**—Jazzmobile, 135th* St. and Lenox Terrace Pl., at 7. Free.

RUTH BROWN/LEON THOMAS—At "Singers' Satellite." Schomburg Library, 515 Lenox Ave., at 6:30. Free.

AUTHORIZED PERSONNEL—Jazz fusion. Pier 11, East River at Wall St., at noon. Free.

PANDEAN WIND PLAYERS—Lefevre, Milhaud, Malcolm Arnold. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RAY PETTY—Dixieland jazz. City Hall steps, Park Row and Broadway, at noon. Free.

IRVING FRANK'S BIG BAND—Port Authority Bus Terminal, main concourse level of north wing, 42nd St. and Eighth Ave., at 4. Free.

CURTIS CLARK TRIO—Jazz. International Paper Plaza, east of Sixth Ave. between 45th and 46th Sts., at 1. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—E. Jon DeRevere conducts open readings of Puccini's *Messa di Gloria* and Rossini's *Stabat Mater.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

NEW YORK PHILHARMONIC—See 8/17 for program. Tonight, at Marine Park, Brooklyn.

BARGEMUSIC RESIDENT MUSICIANS—Brahms's Trio No. 2 in C; Mendelssohn's Trio in c. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn, at 7. $6 (624-4061).

PARKSIDE BOOGIE/GRAPE JAM—Rock, funk, rhythm and blues. 9th St. Bandshell, Prospect Park W. and 9th St., Brooklyn, at 8. Free.

LINDA CHESIS, flutist/**BERNARD ROSE,** pianist. Bach, Paganini, Rivier, Dutilleux, Beethoven. Williams Center, Rutherford, N.J. (201-939-6969), at 8. $6, $7.

Friday, August 19

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; soprano Benita Valente, mezzo-soprano Shirley Love, tenor John Aler, bass Jan Opalach, New York Choral Artists. Handel's *The Messiah,* sung in German in Mozart's 1789 arrangement. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: Richard Locker and Alison Deane

JOANNE BRACKEEN TRIO—Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River, at 8. Free, tickets available at 6:15

SMOKEY ROBINSON/PHYLLIS HYMAN—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30 $10.

GUANABARA—Brazilian jazz Upper Plaza, 55 Water St., at noon. Free.

LINCOLN CENTER OUT-OF-DOORS—Ron Roach Caribbean Ensemble. Fountain Plaza at 5. Free

BARRY HARRIS SEXTET—Jazzmobile, 112th St between Powell and Douglass Blvds., at 7. Free

ERICA LINDSAY/CHESSIE TANKSLEY QUINTET—Jazz. Bryant Park, behind the Library, off Sixth Ave., 40th-42nd Sts., at noon. Free.

ELLWOOD BUNN AND DOWN YONDER—Country-western. Battery park at noon. Free

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MUSIC & DANCE

OUT OF THE ORANGE—15-member a cappella choir singing oldies and contemporary pop songs. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

SRI CHINMOY AND HIS MUSIC FAMILY—Meditative and "new age" music. Washington Irving H.S., Irving Pl. at 16th St. (523-2600), at 8. Free.

ORLANDO MARIN ORCHESTRA—Latin music. 139th St. between Fifth and Lenox Aves., at 7:30. Free.

NEW YORK PHILHARMONIC—See 8/17 for program. Tonight, at Snug Harbor, S.I.

THE SHIRTS/STU DAYE'S GROUP DU JOUR—Rock, funk, rhythm and blues. 9th St. Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

WATERLOO BLUEGRASS FESTIVAL—The Seldom Scene, Mac Wiseman, Bill Harrell, Virginians, Goins Brothers, Larry Sparks, many more. Stanhope, N.J. (201-347-4700). 6 p.m.-1 a.m.; continues Sat. and Sun. $10 one day, $18 for two, $28 for three.

Saturday, August 20

MOSTLY MOZART—See 8/19.

ALBERT DAILEY ENSEMBLE—Jazz piano, at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River, at 8. Free tickets available from 6:15.

RUTH BROWN/LEON THOMAS—"Singers' Satellite," Harlem State Office Building, 163 W. 125th St., at 6:30. Free.

DAVID "FAT HEAD" NEWMAN/HANK CRAWFORD SEXTET, with Irene Reid. Jazzmobile, 125th St. and Powell Blvd., at 7. Free.

CARLA WHITE/MANNY DURAN BAND—Jazz. Citicorp Atrium at 8. Free.

WENDELL WESTCOTT, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

ESSEX YOUTH ORCHESTRA, from England; John Georgiadis conductor. Snug Harbor Cultural Center, S.I., at 2. Free.

JERRY CASTALDO, singer/**SCOTTI RHODES**, vocalist-guitarist. Also, the International Folk Dance Ensemble. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

OLIVER LAKE & JUMP UP/CARL MCDONALD—Rock, funk, rhythm and blues. 9th St. Bandshell, Prospect Park West at 9th St., at 8. Free.

SMOKEY ROBINSON/ANGELA BOFILL—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Dancing to midnight.

WATERLOO BLUEGRASS FESTIVAL—See 8/19. Today, 11 a.m.-1 a.m.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Tokyo String Quartet. Haydn's Quartet Op. 74, No. 3, "The Horseman"; Ravel's Quartet in F; Beethoven's Quartet No. 9. Spanish Courtyard at 8:30. $13.50.

Sunday, August 21

HILTON RUIZ/MIKE MORGENSTERN'S JAZZMANIA ALL STARS—Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River, at 6. Free tickets available at 4:15.

SAM GITLIN, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

EL CARIBE EN NUEVA YORK—Music of Puerto Rico, the Dominican Republic, Cuba, and Latin New York. Lincoln Center Damrosch Park at 3. Free.

NORTH/SOUTH CONSONANCE—Rick Dolan, violinist; Raymond Wheeler, clarinetist; Max Lifchitz, pianist. Citicorp Atrium at noon. Free.

WENDELL WESTCOTT, carillonneur. Riverside Church, the Drive at 122nd St., at 10:35 a.m., 12:15, and 3. Offering.

JUDY ZWEIMAN/BEN SILVER—Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

FIRE AND ICE—Jazz. Harlem State Office Bldg., 163 W. 125th St., at 7. Free.

BRONX ARTS ENSEMBLE—Vivialdi, Handel, Gonzalez, Robert Baksa. Van Cortlandt Mansion, Van Cortlandt Park, Broadway and 246th St., Bronx, at 2; Keating Hall, Fordham University, Bronx Rose Hill campus at Southern Blvd., at 4. Free.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 8/18.

PANDEAN WIND PLAYERS—Works by Joplin, Schuller, Arnold, also "Gay '90s music." Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), at 3. Free

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove Bandshell, Queens, at 3. Free.

OPERA RENAISSANCE GUILD OF BROOKLYN—Arias and classical songs. Cannon Ball-John Paul Jones Park, Fourth Ave. and 101st St., Brooklyn, at 7:30. Free.

JOHNNY COPELAND BLUES BAND/IBIS—Funk, rock, rhythm and blues. 9th Street Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

ROBERTO CLEMENTE DAY—At the state park, Bronx. At noon, the Dwight Howard Dance Band. At 12:30, the Orlando Marin Dance Band. At 4, Fire and Ice. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). The Beaux Arts Trio. Beethoven, Saint-Saëns, Brahms. Spanish Courtyard at 5:30. $13.50.

WATERLOO BLUEGRASS FESTIVAL—See 8/19. Today, 11 a.m.-7 p.m.

Opera

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 8/28: Romberg's *The Desert Song*. Wed.-Sat. at 8:30; Wed. at 2; Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

Dance

ANNABELLA GONZALES DANCE THEATER—Modern and experimental work. Bryant Park, off Sixth Ave., 40th-42nd Sts., 8/17 at 12:30. Free.

BALLET HISPANICO—Port Authority Bus Terminal, north wing main concourse, Eighth Ave. and 42nd St. 8/17 at noon. Free.

CALABASH DANCE COMPANY—World Trade Center Tobin Plaza. 8/16 at 12:15. Free.

CREATIVE TIME—Performance-art events. Bebe Miller and Dancers, in "Anchorage,"a new work. Art in the Anchorage, Brooklyn Bridge at Cadman Plaza West and Front St., Brooklyn. 8/17 at 8 (571-2206). $5. . . Daniel McCusker, with work by visual artist Tom Hatch and architect Geraldine Pontius. Art on the Beach, Battery Park City Landfill, Gate 18, Chambers and West Sts. 8/21, 28 at 6:30. $5.

ELEO POMARE COMPANY—Modern dance, along with Tommy Joe White & Southern Cookin' (country-western music group). Bell Plaza, 42nd St. west of Sixth Ave. 8/17 at noon. Free.

ELINOR COLEMAN DANCE ENSEMBLE—Modern dance, with fabric as part of the performance. Danse Mirage Theater, 153 Mercer St. (226-5767). 8/21 at 3. $5.

INTERNATIONAL FOLK DANCE ENSEMBLE—With singer Jerry Castaldo, vocalist-guitarist Scotti Rhodes. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, 8/20 at 12:30. Free.

KINETIC ENERGY DANCE THEATRE CO./DANCE DYNASTY—"Contrast in Dance on a Sunday Afternoon." Merkin Concert Hall, 8/21 at 6. $7.

LAS SENORITAS MENUDAS DANCERS—St. Mark's Park, Second Ave. and 10th St. 8/18 at noon. Free.

LINCOLN CENTER OUT-OF-DOORS—8/16 at 12:15, Fountain Plaza, the Douglas Hamby Dance Company. At 8:15, Damrosch Park, the Repertory Dance Theatre of Salt Lake City. . . 8/17 at 5, Fountain Plaza, Serena Dance Theatre. . . 8/18 at 8:15, Damrosch Park, Bowyer and Bruggeman/American Ballet Comedie. . . 8/20, mime performances all day, from noon. . . 8/22 at 5, Fountain Plaza, Bill T. Jones and Company. Free.

NEWARK DANCE COMPANY—Dancemobile, at Grant's Tomb, Riverside Dr. and 122nd St., 8/18 at 8:30. Free.

OUT-OF-TOWNERS 1983—Liz Lerman and the Dance Exchange Performance Company of Washington, D.C., in "Docudance 1980-1983" (N.Y. premiere). 8/15, 16, 22, 23 at 8. $6. . . Linda Shapiro and the New Dance Ensemble of Minneapolis (N.Y. debut), in a program of four works. 8/18-20 at 8. $6. Both at D.T.W.'s Bessie Schönberg Theater, 219 W. 19th St. (924-0077).

REBECCA KELLY COMPANY—Modern dance. Upper Plaza, 55 Water St., 8/17 at noon. Free.

SAVOY DANCERS—Veterans Sonny Allen and Sugar Sullivan perform the popular dances of Harlem's "legendary Home of Happy Feet." Studio Museum in Harlem, 144 W. 125th St. (864-4500). 8/19 at 6:30. $3.

TEN CENTS A DANCE—A rooftop festival, with many dance companies and choreographers taking part. 8th-floor rooftop, Riverside Church, the Drive at 120th St. (864-2929). 8/20, 21, noon-dusk. Free, but ten-cent contributions after each dance will be welcome.

VASA SWEDISH FOLK DANCERS—With the Singing Meadows chapter of the Sweet Adelines. Naumburg Bandshell, Central Park, off Fifth Ave. and 72nd St. 8/17 at 7:30. Free.

OTHER EVENTS

Happenings

FESTIVE AND AL FRESCO—The Bronx Zoo is staging its annual Elephant Weekend 8/20-21, honoring the resident big ones—Happy, Grumpy, Patty, Maxine, Tus, and Groucho. Events are too numerous to list fully, but you might want to catch the daily elephant bath, at 10:30 or 4:30; the tug-o-war at 1, and elephant-inspired games, noon-4. There'll be Indian dances, films, workshops, and ceremonies all day, so get there early. $2.50 adults, $1 children. . . Harlem Week goes on thru 8/21—see also Concert listings, page 87, and Tours, below, for more events. City Hall will see the opening ceremonies, followed by a concert on the plaza at noon on the 16th. Harlem Hospital will host a health fair, 8/18, 10-4, at the Samuel Kountz Pavilion, 136th St. between Lenox and Fifth Aves. 8/19, 6:30-9:30, there'll be a music festival on 139th between Lenox and Fifth. 8/20, 9-6, on Randalls Island, the Youth Olympics go on, and at 5 the same day, at the Harlem State Office Building, an Uptown Saturday Nite event takes over the plaza. Sun. there'll be an International Carnival noon-10 on 125th St., a sports and a fashion fiesta noon-7 on 135th St., and a Children's Village noon-7 on 155th St. . . Just a few of the week's events at Lincoln Center *Out-of-Doors (see also* Children below, also Music and Dance): 8/18 at 5, the Black Spectrum Theater in "Forget My Shame." 8/20, noon to around 9, mime performances all day, including Remote Control at 2, Theater Omnibus from Ireland at 8:15. . . There'll be a three-day festival of video art 8/19-21 at Roberto Clemente State Park, Bronx. *The projects on view* were created by Hispanic artists, and include videotapes, video games, computer art. Free. . . Another of the outdoor art shows of paintings, sculpture, crafts on Central Park South, 59th St., between Fifth and Seventh Aves., 11-6. Dates are 8/20-21.

WALT DISNEY'S MAGIC KINGDOM ON ICE—Mickey Mouse, Donald Duck, champion skaters Linda Fratianne, Vern Taylor, and more. Madison Square Garden (564-4400), thru 8/21. 8/16, 18 at 1:30; 8/17 at 11 and 3; 8/19 at 1:30 and 7:30; 8/20 at 11 a.m., 3, 7:30; 8/21 at 1 and 5. $6.50-$10.50. Children less at some.

RICHARD PRYOR—The actor-comedian will appear in four shows, 8/15, 16, 19, 20, each at midnight. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100). $17.50-$25.

THE EIGHTH WONDER—Sound and Light spectacle on the Brooklyn Bridge. Voices of Anne Jackson, Farley Granger, Paul Roebling. Wed.-Sun. at 9 and 9:45 p.m., at both Peck Slip at South St., Manhattan, and Fulton Ferry Landing, Brooklyn. $2 (582-1586).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

NEIGHBORHOOD GOINGS - ON — A Junior Calypso Contest, "*the first in North America*," will *go* on at the Bedford Stuyvesant Restoration Plaza, 1368 Fulton St., Brooklyn, 8/20. Calypso Rose, Mighty Duke, and Cheryl Byron will be guest performers, and the contestants themselves will be from 7 to 16 in age—more than that in talent. Hours are 2 to 6 and *it's free. . . Our traveling outdoor movie theater, the* Filmobile, is abroad in the boroughs again, and this week it makes a stop in Brooklyn's Thomas Boyland Park on 8/19 at about 8:30. The 90-minute program is usually made up of 8-10 shorties. . . The Friends of Fort Tryon Park—and aren't we all?—are holding a clean-up session 8/21, 2-4. Take your own work gloves, and help the Cloisters' neighborhood spruce up. . . Another group bent on keeping the neighborhood park in minty condition, the Union Square Park Community Coalition is having another pot luck supper, 8/17, at 6:30; Fourth Ave., 14th-17th Sts. Take a dish for four people, plus your own drinks, and have fun.

Tours

HARLEM DAY—As a part of Harlem Week celebration (see above), tour with Holidays in New York (765-2515). Six hours, beginning with a church service, includes street snacking, sports, entertainment, and a look at Harlem's culture and history. 8/21 at 10 a.m., meet in front of the Coliseum, 10 Columbus Circle. $10, plus subway fare.

ASTORIA, Queens. Walking tour of this largely Greek community, led by former resident; Adventure on a Shoestring (265-2663). 8/20 at noon, meet NW corner of Broadway and 49th St. $5, plus subway fare.

HARLEM—Carol Bellamy leads this night tour, beginning at 2:15 a.m., 8/21, at New York Public Library's Schomburg Center for Research in Black Culture, 515 Lenox Ave., 135th-136th St. Friends of the Parks (473-6283). $1.

SPACE INVADERS II—Visits to "grand urban spaces," with the Municipal Art Society (935-3960). 8/16 at 5:30, meet at the Urban Center, Madison Ave. at 51st St., for a look at atriums, galleries, arcades, etc. $8.

TOURS AND WORKSHOPS, with the Urban Park Rangers. All are free, except as noted. In the Bronx: 8/20 at 1, meet at Crotona Park Tennis House, east of Crotona Ave. between Crotona Park North and Claremont Pkwy., for music, slide show, about fables and folklore of Africa (822-4400). 8/20 at 10 and 1, meet at Environmental Center across from section 1 of Orchard Beach, for a nature tour of Pelham Bay Park (548-7070). 8/21 at 1, meet at Tennis House (see above) for a discussion of house plants and their problems. 8/21 at 10 and 1, meet at Environmental Center (see above) for a session on collecting and observing seashore animals. 8/21 at 1:30, meet at Spaulding Lane parking lot off Palisades Ave. for a stroll through Riverdale Shorefront Park and a talk about plant lore. . . In Brooklyn (856-4210): 8/21 at 1, meet Grand Army Plaza entrance to Prospect Park for a Zoo visit, its past, present, and future. 8/21 at 12:45, *a saddle tour of Prospect Park; phone* 789-1151 to pre-register. . . In Manhattan (397-3091): 8/18 at 6, a saddle tour of Central Park; phone 724-5101 to reserve your horse. 8/20 at 5 a.m., a dawn exploration of Central Park; phone 787-1440 to pre-register. 8/20 at 1, meet at Victorian Kiosk inside Central Park Zoo, on pathway from Fifth Ave. and 59th St., for a tour of the Zoo or Children's Zoo. 8/20 at 4, meet same place for a tour of the Park's southern end. 8/21 at 2, meet at Isham St. flagpole, Inwood Hill Park, for an orienteering session with a compass. . . In Queens (699-6722): 8/20 at 7 a.m., meet at Kissena Park Boathouse, 164th St. and Oak Ave., for a bird walk. . . Staten Island (442-1304): A two-part workshop involving you and a white cotton T-shirt (size too large for you). Call to pre-register for 8/20 at 1, natural dyeing, and 8/21 at 1, leaf-printing.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes and weekend tours (204-1112, mornings).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 8/20: High Rock Park, S.I. 8/21: Alley Pond Woods, Queens. (291-6825 for meeting places.) $15.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes. Also: 8/17, a "city walk" in Gramercy Park; meet at 6:30, Calvary Church, NE corner of 21st St. and Park Ave. So. $1 (876-6688). . . 8/21 at noon, meet Manhattan side, S.I. Ferry, at foot of escalator, for Coast Guard-hosted tour of Governors Island. $1 (876-6688).

REGULARLY SCHEDULED TOURS—*Greenwich* Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50. . . Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free. . . Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; $4 (636-1920). . . Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free. . . Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. Tour of the Biblical Garden, Sat. 11-2. Free. . . Alley Pond Park, in Queens: Walks thru Woodlands; Wed. at 10 a.m., Sat. at 1. Meet at Woodland Nature Center in the upper parking lot, north of Grand Central Pkwy. $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. Away thru 8/25. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 8/15, 16, 17 at 8, vs. Chicago. 8/19, 20 at 8, 8/21 at 2, vs. California.

FOOTBALL—Pre-season game, 8/20 at 8, Giants vs. Baltimore. Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 8/21 at 7, vs. Chicago.

BOCCE — The 10th annual Sambuca Romana tournament, at United Nations Park, 42nd St. west of the FDR Drive. 8/20, from 10 a.m., the N.Y. State eliminations. 8/21, from 10, the tri-state championships. Free.

TENNIS—A tournament to benefit the National Kidney Foundation; featuring players from the Knicks, the Rangers, the Islanders, and the New Jersey Devils. Madison Square Garden Felt Forum (564-4400), 8/20 at 7. $5-$20.

BOXING—All-star pro bouts. Madison Square Garden Felt Forum (564-4400). 8/19 at 7:30. $10, $15.

POCKET BILLIARDS—World Open Championship, thru 8/20, at the Roosevelt Hotel, Madison Ave. and 45th St. (800-442-8420). 11-6, 7-midnight. $5-$20.

Children

LINCOLN CENTER OUT-OF-DOORS—8/17, Fountain Plaza, at 11 a.m.: Off Center Theatre in "Frankenstein." 8/21, all-day Clown Day, with many performers. 8/22 at 11 a.m., Fountain Plaza: Theatre Omnibus Ireland in "Antics Omnibus." Free.

READERS OF THE LOST ART—Performers bring the printed word to life in narration, mime, song, dance. Audience participation. Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405), 8/21 at 2:30. Museum admission.

SLIM GOODBODY'S GALACTIC HEALTH ADVENTURE—Song and dance, plus astronomy, all with a health mission in mind. Hayden Planetarium, *81st St. and Central Park West (873-5714). Mon.-Fri.* at 2:30, thru 8/26. $2.50, ages 2-12; $4 adults, 13 up.

KIDS' DAY AT THE MARKET—Citicorp Atrium, Lexington Ave. and 54th St. (559-2330). 8/20 at 11 a.m.: Avocado Puppets in "A Day With Doodles the Clown." Free.

GOLDILOCKS—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 8/16, 17, 18, 23, 24, 25 at 10:30 and 1:30; 8/19, 26 at 10:30; 8/22 at 1:30. $3.50.

INTREPID SEA-AIR-SPACE MUSEUM, Pier 86, W. 46th St. and the Hudson River. 8/22, "*American* Hero Day"— come dressed as your favorite all-American. Contests, prizes, etc. Beginning at 10:30 a.m. $3; adults $6.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

BROOKLYN PARKS—Mount Prospect Park, on hillside between the Brooklyn Museum and the Public Library. Wed. at 1: 8/17, The Actors Club Theatre Inc. Free. . . McKinley Park, near 75th St. and Ft. Hamilton Pkwy. Wed. at 1: 8/17, Lydia David and Friends, singalongs, folk music. Free.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. 8/20 at 11 a.m.: pre-register (772-0210) for "Central Park Animals, Past and Present," live animals. Free. 8/21 at 2: Chinese Music Ensemble. Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. at 1, 2:30, and 4. $4 (reservations; all adults must be with a child).

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. only, noon-5, thru summer. 50 cents, adults $1. Preview of fall show, "Soundtracks," on music and sound. Related programs: 8/18 at 1:30, a workshop on rhythm, interpreted also for the hearing-impaired Wed. at 1:30, "Soundplay"; *Fri.* at 1:30, films.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. "Spice of Life" summer programs include workshops and other activities. Week of 8/15: "Hidden Places, Secret Spaces."

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M)**. AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

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GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. *dim sum* Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Fri. 5:30-1. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (*unlimited champagne*). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

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CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Closed Sat.-Sun. during August. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. & 8/22-9/5. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:30. Complete pre-theater D 5:30-7. Closed Sun. during Aug. **(M)** AE, DC.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed thru 9/5. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10. Complete L & D. Closed Sat. & Sun. during August. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/15-9/6. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/6. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 4:30-6:30. Complete L. Closed Sun. **(I)** AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. *D only Mon.-Sat. 6-2 a.m. Ent. nightly.* Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L *Mon.-Fri.* 11:30-2:30. D *Mon.-Sat.* 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, *lamb or beef Pasanda.* Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. *Piano bar ent. nightly* 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. *French. Spcls: duck Normande, côte de veau* aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed *vegetables, poached fish fillet.* Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open *for* B, L *& pre-theater* D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. *Spcls: veal cutlet parmigiana, shrimp scampi.* Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

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LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m.; Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GALLERIA—115 E. 57th St., 308-5511. Casual. Italian-French. Spcls: salads, pasta, cappuccino, espresso. Open Mon.-Sat. noon-10. Private parties for 100-200. Reduced rate P from 6. Sidewalk cafe. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E) (M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RIO DE JANEIRO BOAT 57—41 W. 57th St., 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed thru 9/5. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: vichyssoise, charcoal grilled baby flounder, cold rabbit Niçoise, Key lime pie. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. nec. D Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Queens

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Brooklyn

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** No Credit Cards.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/19, 20, The Jaki Byard Trio with Richard Allen and Ralph Hamperian. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 8/15, Brenda Bufalino with Amy Duncan Trio. 8/16-20, Carmen McRae. 8/22, Miranda Hentoff; The Kent Eanes Group. Tues.-Sat. at 8, *Piaf: A Love Song* - musical play featuring Dorothy Poste, Jiri Schubert and Max Mitchell. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 8/19, Uncle Floyd's One Man Show. 8/20, 21, Robert Gordon; The Sam and Dave Review. 8/22, Marc Weiner & the Weinerettes. No credit cards.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz & Blues & Dixieland Band. Music from 8-11. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 8/27, jazz pianist Teddy Wilson, Mon.-Sat. at 9 and 11:15. Singer-pianist Ronnell Bright, Sun. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/20, Cloud Valley. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/15, 22, Ed Polcer's Quintet. 8/16-20, Balaban & Cats. 8/21, John Bunch Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/16-21, Hank Jones, Pepper Adams, Louis Hayes Quintet with Clint Houston and Kenny Wheeler, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 8/17, Underground Press. 8/18, Atlantic Motion. 8/19, Grape Jam; Tweed Shade and The 'In' Crowd. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 8/15, Lynn Samuels. 8/16, David Roche; Michel Fracasso; Karl Williams. 8/18, Delores Keane & Real Union. 8/19, Livingston Taylor. 8/20, Tom Intondi Band. 8/21, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. Thru 8/17, Kevin Eubanks. 8/18, Lori Jaroslow. 8/21, 22, Jane Blackstone. 8/23, 24, Andy Laverne and Vic Juris. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. 8/17-21, David Allyn and the Scott Hardy Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 8/16-20, pianist Fred Hersch with Marc Johnson on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 8/20, Bobby Scott - The Renaissance Man, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 8/15, 22, Dolce Vita. No credit cards.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Jane Conboy. Tues., Country Western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Raw Sugar Trio. Fri., Victoria Shaw Trio. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 8/16, Carrie Thompson Quintet with special guest Gene McDaniels. 8/17, Kieja Bostic. 8/18-20, Idiot Savant featuring Don Grolnick, Will Lee, Steve Jordan & Michael Brecker. 8/21, Willie Winfield; The Harptones; The Schoolgirls. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/16, Karen Kraft & Rusty Cloud. 8/17, Reporter. 8/18, Alain Daniel Band. 8/19, Sherryl Marshall, The Twist. 8/20, Dori Hartley; Mixx. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/15, Oliver Lake & Jump-up. 8/16-20, Archie Shepp. 8/21, Thiago de Mello & Amazon. 8/22, Rev. Frank Wright Quintet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 8/16-20, Rob Barnes sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Mon., showcase night. 8/19, 20, 26, 27, rhythm & blues legend Roscoe Gordon. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/15, Conjunto Clasico with pianist Albert Dailey. 8/22, Arturo Sandoval Group; Mongo Santamaria with jazz soloist Jon Faddis. Shows at 9:30 & 11:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 8/16-21, Don Pullen Quartet featuring Dannie Richmond on drums. 8/23-28, James Moody Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 8/16-21, guitarist Kenny Burrell with Rufus Reid on bass. 8/23-9/4, Harry "Sweets" Edison and Hank Jones. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/15-20, 22-27, Don Lanphere. 8/21, Dick Katz; Lee Konitz Quartet. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 8/15-20, pianist Norman Simmons with Lisle Atkinson on bass. Sun. at 8:30, pianist John Bunch with Jay Leonhart on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 8/15, Dixie Doughboys. 8/16, The Mosquitoes. 8/17, Replay. 8/18, High Times. 8/19, 20, Peach Fish Pie. 8/21, Robin Nash and the Ramblers. 8/22, Blackwater. 8/23, Elaine Caswell. 8/24, Al Craven and the Toasters. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/16, 17, Dr. John. 8/18, Big Mama Thornton; Teachers Pet. 8/19, 20, Tommy Joe White & Southern Cookin'; Soozie Tyrell & Great Balls of Fire. 8/24, Moe Bandy; Blackwater. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. Sat., comedienne Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 8/15-20, Crazy Frankie Pace, Richie Gold, Garry De Lena, and Danny Stone, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed.-Thurs. comedian Terry Day with magician Imam. Fri., magician Slydini with comedian Keith Thomas. Sat., magician Eric DeCamps and comedian Keith Thomas. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/3, singer Michelle Celli with the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 8/16, Angela Santos; Sweet Sounds of Rio. 8/17, Tony 'Thunder' Smith. 8/18, 'Africa meets Brazil' African Connection. 8/19, 20, Pe de Boi'. 8/23, Mixed Grill Samba Salza Swing. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Thru 8/20, Thurs.-Sat. at 9, songwriter-pianist-comedian Michael Garin followed by Craig Pomranz at 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 8/15-20, 22-27, Herb and Potato. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** *Banned in France*-comedy revue featuring the Bess Truman Players, Tues., Thurs.-Sat. at 8 and 10:30. 8/17 at 8:30 & 10:45, The High Heeled Women. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 8/19 at 8:30, Peter Johnson & Alison Cahil. 8/20 at 9, *Two Old Broads* musical comedy. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 9/25, *Summer In Sirocco* musical revue featuring Myra Seller, Aris San, Carmella Coren, Elias Gregory, Jackie Hazaar and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist 'Mary' plays Tues.-Sat. 6-10. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 9/3, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 9/4, Clifton Hayes, Tues.- Sun. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 9/3, Joe Barone and Lilyann Carol, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano, Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Mon.-Wed., Sun. from 5:30, Steve Montgomery. Mon.-Sat. from 8:30, pianist Michael Kingsley. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer-pianist Anne Phillips. Wed.-Thurs., Warren Vache. Fri. & Sat., pianist Jim Lyons. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 9/5, Adam Makowicz. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 8/15, 22, Boomerstown Bunch-comic poetry reading. 8/16, 23, Marion Gallo; Rosemary Loar. 8/17-20, *London Days & New York Nights* revue; Steve Hayes. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/16, 23, Randy Rodriguez. 8/17, *Loreli, Please Don't Sit That Way—* comedy; Linda Haston. 8/18, Deb Howard; Tiffany. 8/19, Pat Tortorici; Nancy Timpanaro. 8/20, Cheryl Lodge; Mitchell Lester. 8/21, Judy Powers; Deco Dents. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/15, 21, 22, Dave McKenna & Dill Jones. 8/16-20, 23-27, Dick Wellstood AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Ann Hampton Callaway plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Charles Lindbergh takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open from 9. Tues., Comedy showcase. Thru 8/28, Wed.-Sun., singer-pianist Joel Silberman. AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Paul Page at the piano. Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Thomas Booth. Sat.-Mon., Bill Zafetro. Music from 6 to closing AE, DC, MC, V.

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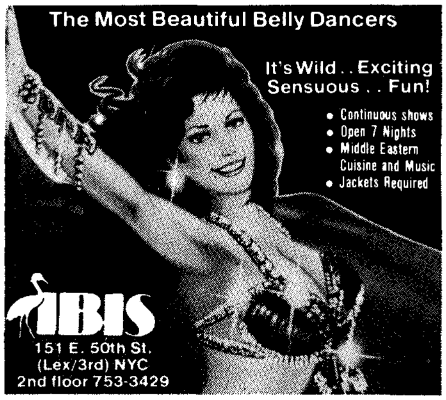

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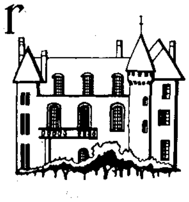

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RADIO HIGHLIGHTS

Wed., Aug. 17

2:06/WQXR-AM/FM—Brahms: Sym #1 in c.
3:00/WNCN—Bridge: Cello & Piano Sonata (Rostropovich, Britten).
WNYC—Pfitzner: Von Deutscher Seele.
4:00/WNCN—Telemann: Recorder Cto in F (Pehrsson).
5:00/WNCN—Haydn: Sonata for Piano #52 in G (McCabe).
5:06/WQXR-AM/FM—Bach: Cantata #146: My Spirit Be Joyful.
6:00/WNCN—Bach: Brandenburg Cto #3 in G (Marriner).
6:30/WNYC—Henze: Violin Cto (Schneiderhan/Henze).
7:00/WNCN—Chopin: Scherzo #3 in c-sharp, Op. 39 (Chasins).
7:06/WQXR-AM/FM—Mozart: Notturno in D for 4 Orchs.
8:00/WNCN—Beethoven: Serenade for Flute, Violin, & Viola, Op. 25.
8:06/WQXR-AM/FM—D'Indy: Sym in G, Op. 25 "On a French Mountain Air."
9:00/WNCN—Leclair: Cto for Oboe & Strings in C, Op. 7, #3 (Holliger/Milhaud).
10:00/WNCN—Roussel: Sym #4 (Fournet).
WNYC—Purcell: Songs from Taverns & Chapels (Deller Consort).
11:00/WNCN—Mozart: Qnt in D (Trampler).
WNYC—Milhaud: Suite for Violin, Clarinet, & Piano (Ritter, Kell, Rosen).

Thurs., Aug. 18

2:06/WQXR-AM/FM—Rossini: Sonata #2 in A for Strings.
3:00/WNCN—Chopin: Cello & Piano Sonata in g, Op. 65 (Rostropovich, Argerich).
WNYC—Bennett: Sym #1 (Buketoff).
4:00/WNCN—Kubik: Prayer & Toccata for Organ & 2 Pianos (Raver, Hambro, Swiatkowski).
5:00/WNCN—Dvorák: Czech Suite, Op. 39 (Mackerras).
5:06/WQXR-AM/FM—Novak: Slovak Suite: The Band.
6:00/WNCN—Soler: Harpsichord Qnt #6 in g (Mo. Cervera, Wachsmuth, Vauquet, Ma. Cervera, Jacottet).
6:30/WNYC—Glazunov: Violin Cto (Amoyal/Scimone).
7:00/WNCN—Salieri: Sinfonia "Il Giorno Onomastico" (Pesko).
7:06/WQXR-AM/FM—Bach: Sonata #1 in b for Violin & Harpsichord.
8:00/WNCN—Stamitz: Oboe Qt in E-Flat, Op. 8, #4 (Musici de Praga).
8:06/WQXR-AM/FM—Schumann: Sym #3 in E-Flat.
10:00/WNYC—Respighi: Deita Silvana (Tear, Heltay).
11:00/WNCN—Prokofiev: Violin & Piano Sonata #2 in D, Op. 94 (Perlman, Ashkenazy).

Fri., Aug. 19

2:06/WQXR-AM/FM—Mahler: Sym #4 in G.
3:00/WNCN—Bloch: Qt #3 (Edinburgh String Qt).
WNYC—Music by Gesualdo.
4:00/WNCN—Imbrie: Legend for Orch (Jorda).
5:00/WNCN—Tchaikovsky: Qt #2 in F, Op. 22 (New Vienna String Qt).
5:06/WQXR-AM/FM—Arnold: English Dances #5 & 6.
6:00/WNCN—W.F. Bach: Sonatas for 2 Violas (Phillips, Trampler).
6:30/WNYC—Grieg: Piano Cto (Entremont/Ormandy).
7:00/WNCN—Enesco: Legende for Trumpet & Piano (André, Hubeau).
7:06/WQXR-AM/FM—Mozart: Qt for Flute & Strings in D.
8:00/WNCN—Fux: Sinfonia for Recorder, Oboe, & Cello in F (Peters, Meidhof, Wolf).
8:06/WQXR-AM/FM—Bernstein: Sym #3.
9:00/WNCN—Liszt: Faust Sym (Riegel/Bernstein).
10:00/WNYC—Griffes: 5 poems of Ancient China & Japan (Gubrud, Garrett).
11:00/WNCN—Sibelius: Qt in d, Op. 56 "Voces Intimae" (Copenhagen String Qt).
WNYC—New Sounds: Patrick Gleeson's Beyond the Surf.

Sat., Aug. 20

10:06 a.m./WQXR-AM/FM—Tchaikovsky: Sym #2 in c.
11:00 a.m./WNYC—Holst: Suite #2 for Band (Fennell).
12:00 a.m./WNCN—Saint-Saëns: Carnival of the Animals (Entremont, Casadesus, Ma/Entremont).
1:00/WNCN—Handel: Messiah (Shaw).
WNYC—Ravel: Daphnis & Chloë (Munch).
2:00/WNYC—Bernstein: On the Waterfront: Excerpts.
3:30/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35 (Faerman).
4:00/WNCN—Mompou: Canciónes y danzas, #4-6 (de Larrocha).
5:00/WNCN—Beethoven: Sym #8 in F, Op. 93 (Walter).
5:06/WQXR-AM/FM—Albeniz (arr. Burgos): Aragon from Suite Espanola.
6:00/WNCN—Liszt (arr. Busoni): Fantasy on Motifs from Mozart's Marriage of Figaro (Petri).
7:00/WNCN—Porpora: Cantata #8 "Or che une nube ingrata" (Jacobs).
8:00/WNYC—Beethoven: Piano Cto #1 (Bernstein).
9:00/WKCR—Opera Topics: 1983 Maria Callas International Singing Competition, Part 2.
WNCN—Verdi: La Traviata (Scotto, Raimondi, Bastianini/Votto).
9:06/WQXR-AM/FM—Beethoven: Sym #7 in A, Op. 92.

Sun., Aug. 21

10:06 a.m./WQXR-AM/FM—Mozart: Sym #39 in E-Flat.
11:00 a.m./WNYC—Falla: Harpsichord Cto (Richard/Ravier).
12:00/WNCN—Haydn: Sym #46 in B (Janigro).
WNYC—Mozart: Adagio for English Horn & Strings.
1:00/WNCN—Tchaikovsky: Sym #5 in e, Op. 64 (Foss).
2:00/WNYC—Reich: Music for Mallets, Voices, & Organ (Reich Ensemble).
3:00/WNCN—Bach: Toccata in D (Verlet).
3:06/WQXR-AM/FM—Bruckner: Sym #9 in D (Kubelik).
4:00/WNCN—Saint-Saëns: Jeunesse d'Hercule, Op. 50 (Dutoit).
5:00/WNCN—Tchaikovsky: Piano Cto #1 in b-flat, Op. 23 (Pennario/Leinsdorf).
6:00/WNCN—Balikirev: Sym #1 in C (Kondrashin).
7:00/WNCN—L. Boulanger: Clairières dan le Ciel (Stark, Garvey).
7:06/WQXR-AM/FM—Leclair: Oboe Cto in C, Op. 7.
8:00/WNCN—Shostakovich: Sym #10 in e, Op. 93 (Karajan).
WNYC—Debussy: La Mer (Tilson-Thomas).
8:06/WQXR-AM/FM—Debussy: Pelléas et Mélisande (von Stade, Stilwell, van Dam/Karajan).
10:00/WNCN—Berwald: Piano Qnt #1 in c (Riefling).
WNYC—Bartok: 2 Portraits for Orch, Op. 5 (Janowski).

Mon., Aug. 22

2:06/WQXR-AM/FM—Tchaikovsky: Piano Cto #2 in G.
3:00/WNCN—Gianella: Flute Cto #3 in C "Military" (Scimone).
4:00/WNCN—Prokofiev: Suite for Orch, Op. 110 (Rozhdestvensky).
5:00/WNCN—Kabalevsky: Piano Cto #3 in D, Op. 50 "Youth" (Feltsman).
5:06/WQXR-AM/FM—Berwald: Tempo di Marcia in E-Flat.
6:00/WNCN—Haydn: Piano Trio in C (Beaux Arts Trio).
6:30/WNYC—Shostakovich: Sym #5 (M. Shostakovich).
7:00/WNCN—Debussy: Epigraphes Antiques (Alfons & Aloys Kontarsky).
7:06/WQXR-AM/FM—Telemann: Partita in g for Oboe & Continuo.
8:00/WNYC—Poulenc: Violin Sonata (Kaufman, Pignari).
9:00/WNCN—Beethoven: Sonata #14 in c-sharp, Op. 27, #2 "Moonlight" (Brendel). Recorded at the 92nd St. Y.
9:06/WQXR-AM/FM—Schumann: Sym #1 in B-Flat, Op. 38.
11:00/WNCN—Schubert: Violin & Piano Sonata in a, Op. 137, #2 (Klien).
WYNC—Franck: Violin Sonata in A (Varga, Gurt).

Tues., Aug. 23

2:06/WQXR-AM/FM—Kodály: Cto for Orch.
3:00/WNCN—Schumann: Marches, Op. 76 (Frankl).
4:00/WNCN—Weber: Clarinet Cto #1 in f, Op. 73 (Lancelot/Guschlbauer).
5:00/WNCN—Khachaturian: Dance Suite, #1, 3, 5 (Válek).
6:00/WNCN—Mozart: Horn Cto #4 in E-Flat (Tuckwell/Marriner).
6:30/WNYC—Odetta Sings Favorites.
7:06/WQXR-AM/FM—Brahms: Alto Rhapsody, Op. 53.
8:00/WNCN—Bach: Cantata "Jesus schläft, was soll ich hoffen" (Esswood, Equiluz, van der Meer/Harnoncourt).
WNYC—Bach: Piano Cto in g (Vasary).
8:06/WQXR-AM/FM—Bach: Sym #6 in B-Flat for Winds.
9:00/WNCN—Brahms: Qt #1 in c, Op. 51, #1 (Emerson String Qt). 1983 Caramoor Music Festival.
10:00/WNYC—Reger: 3 Songs for Women's Choir (Bernius).
11:00/WNYC—Nielsen: Woodwind Qnt (Lark)

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Thu/The Mouse and His Child
Mon/The Lorax by Dr. Seuss
S Fri/The Color of Friendship
Mon/Hollywood

6:30
2 4 News
5 Groovie Goolies
11 Krofft Superstars
H Wed/Wild River
Fri/The Color of Friendship
Mon/Video Jukebox
Tue/The Mouse and His Child
S Wed/Mark Twain Theatre
Tue/Jenny Koo Koo

7:00
2 Morning News
4 Today
5 Spiderman
7 Good Morning America
9 Jimmy Swaggart
11 Great Space Coaster
H Mon/**Movie**: Force 10 From Navarone
S Fri/Piece of Cake
Mon/**Movie**: Firefox
Tue/**Movie**: Morning's at Seven

7:30
5 Popeye
9 Jim Bakker
11 Josie and the Pussycats
H Wed/The Color of Friendship
Thu/The Lorax by Dr. Seuss
Fri/**Movie**: Firefox
S Fri/**Movie**: Breaking Away

8:00
5 Bugs and Porky
11 Tom and Jerry
H Thu/**Movie**: Cold River
Tue/American Family Revisited: The Louds 10 Years Later
S Wed/**Movie**: Scrambled Feet
Thu/**Movie**: The Way of the Wind

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on New Jersey
Fri/Newark and Reality
Tue/New Jersey Report
11 Superfriends
H Wed/American Family Revisited: The Louds 10 Years Later

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Pink Panther
H Mon,Tue/Philip Marlowe—Private Eye

9:30
2 Jokers Wild
5 My Three Sons
11 Munsters
H Wed,Fri/Fraggle Rock
Thu/Video Jukebox
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 F Troop
H Wed/**Movie**: Time After Time
Thu/**Movie**: Smokey and the Bandit
Fri/**Movie**: Time Bandits
Mon/**Movie**: Gregory's Girl •
Tue/**Movie**: Firefox
S Wed/**Movie**: Three Little Words
Thu/**Movie**: The Great Sinner
Fri/**Movie**: Nana
Mon/**Movie**: The Toast of New Orleans
Tue/**Movie**: The Great Caruso
W Wed/**Movie**: Safari 3000
Thu/**Movie**: Wrong Is Right
Fri/**Movie**: Heartaches
Mon/**Movie**: The Best Little Whorehouse in Texas
Tue/**Movie**: Roman Scandals

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Tom Cottle
7 Too Close For Comfort
9 News

11:30
4 Dream House
5 Midday
7 Loving
9 You Asked For It
11 Rhoda
H Mon/**Movie**: Time After Time

12 **NOON**
2 Tattletales
4 Facts of Life
7 Family Feud
9 11 News
H Wed/Consumer Reports Presents
Thu/Over Here, Mr. President
Fri/**Movie**: The Music Man
Tue/**Movie**: Time Bandits
S Wed/**Movie**: Mommie Dearest
Thu/**Movie**: Firefox
Fri/**Movie**: My Champion
Mon/**Movie**: Breaking Away
Tue/**Movie**: One on One
W Public Affairs

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Wed/**Movie**: The Wonderful Country (1959). Robert Mitchum, Julie London.
Thu/**Movie**: Portrait of Jennie (1949). Jennifer Jones, Joseph Cotten.
Fri/**Movie**: A Doll's House (1974). Jane Fonda, Trevor Howard.
Mon/**Movie**: My Foolish Heart (1950). Susan Hayward, Kent Smith.
Tue/**Movie**: Silver River (1948). Errol Flynn, Ann Sheridan.
H Wed/Little River Band in Australia
Thu/**Movie**: Barbarosa
W Vegetable Soup

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: Billie (1965). Patty Duke, Warren Berlinger.
Thu/**Movie**: Never Steal Anything Small (1959). James Cagney, Shirley Jones.
Fri/**Movie**: Sorrowful Jones (1949). Bob Hope, Lucille Ball.
Mon/**Movie**: Bigger Than Life (1956). James Mason, Barbara Rush.
Tue/**Movie**: Hudson's Bay (1941). Paul Muni, John Sutton.
W Wed/**Movie**: Lookin' to Get Out
Thu/**Movie**: Million Dollar Hockey Puck
Fri/**Movie**: Agency
Mon/**Movie**: Wrong Is Right
Tue/**Movie**: Whoopee!

1:30
2 As the World Turns
H Wed/**Movie**: Gregory's Girl
Mon/Video Jukebox

2:00
4 Another World
5 Make Room For Daddy
7 One Life to Live
H Thu,Tue/**Movie**: Cold River
Mon/**Movie**: Force 10 From Navarone
S Fri,Mon/Aerobicise
Tue/My Mother Was Never a Kid

2:05
S Thu/**Movie**: Watch the Birdie

2:15
S Wed/Aerobicise

2:30
2 Capitol
5 Popeye
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Fri/**Movie**: Firefox
S Wed/**Movie**: Scrambled Feet
Fri/**Movie**: One on One
Mon/**Movie**: Nana
W Thu/**Movie**: Sunday in the Country

3:00
2 Guiding Light
4 Fantasy
5 Hanna Barbera
7 General Hospital
9 Ironside
11 Tom and Jerry
H Wed/American Family Revisited: The Louds 10 Years Later
S Tue/Jenny Koo Koo
W Wed/**Movie**: Pygmalion
Fri,Tue/**Movie**: Time Bandits
Mon/**Movie**: Sunday in the Country

3:30
5 Bugs & Porky
11 Scooby Doo
H Thu/Video Jukebox
Tue/Over Here, Mr. President
S Thu,Tue/**Movie**: The Way of the Wind

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wed-Fri/Little Rascals
Mon,Tue/Special: The Body Works
7 Edge of Night
9 Wed/**Movie**: Cosmos: War of the Planets (1978). John Richardson, Wanti Somer.
Thu/**Movie**: Blacula (1972). William Marshall, Denise Nicholas.
Fri/**Movie**: The Fly (1958). Al-David Hedison, Patricia Owens.
Mon/**Movie**: On the Threshold of Space (1956). Guy Madison, John Hodiak.
Tue/**Movie**: Those Magnificent Men in Their Flying Machines (1965). Stuart Whitman, Sarah Miles.
11 Pink Panther
13 Sesame Street (cc)
H Wed/Consumer Reports Presents
Thu/The Mouse and His Child
Mon/**Movie**: A Challenge for Robin Hood
Tue/The Color of Friendship
S Wed/Jenny Koo Koo
Mon/Mark Twain Theatre

4:30
4 More Real People
5 Gilligan's Island
7 That's Hollywood
11 Mork and Mindy
H Wed/Fraggle Rock
Fri/The Color of Friendship
S Wed/Mark Twain Theatre
Fri/Piece of Cake
W Thu/**Movie**: The Best Little Whorehouse in Texas

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Wed-Fri/Mister Rogers
H Wed,Tue/Wild River
S Fri/**Movie**: Thunderbirds 2086
W Wed/Best of Floyd
Fri/**Movie**: Safari 3000
Mon/Rock 'N' Roll
Tue/**Movie**: Kid Millions

5:10
13 Mon,Tue/Mister Rogers

5:30
13 Wed-Fri/Electric Company
H Thu/The Lorax by Dr. Seuss
Fri/Fraggle Rock
S Thu/**Movie**: Firefox
Mon/**Movie**: Purlie
Tue/**Movie**: Prisoner of the Lost Universe
W Wed/Rock 'N' Roll

5:50
13 Mon,Tue/Electric Company

Evening, August 17-19 and 22-23

Wed., Aug. 17

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 Brooklyn College Presents
H **Movie**: Time After Time
S **Movie**: Goldwyn Follies

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W The Dream Team

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Mayport and All That Jazz

8:00
2 Archie Bunker's Place
4 Real People
5 PM Magazine
7 Fall Guy
9 **Movie**: Gentleman's Agreement (1947). Gregory Peck, Dorothy McGuire. About a man's uncovering of anti-Semitism.
11 **Movie**: The Moneychangers (1976).

SOLUTIONS TO LAST WEEK'S PUZZLES

B	A	C	K	S	I	D	E		I	N	T	A	C	T
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TELEVISION

Kirk Douglas, Susan Flannery. Executives try to gain control of a banking fortune. Part 1.
13 National Geographic Special: Born of Fire
21 All Creatures Great and Small
H American Family Revisited: The Louds Ten Years Later
N **Movie:** Hey Good Lookin'
S **Movie:** Mommie Dearest
W **Baseball:** Yankees vs. Chicago White Sox

8:30
2 **Movie:** The Exorcist (1973). Ellen Burstyn, Max von Sydow.
5 Carol Burnett and Friends
31 From Jumpstreet

9:00
4 Facts of Life
5 Merv Griffin
7 The Hamptons (cc)
13 To Dance for Gold
21 Monty Python
31 Videoville
H **Movie:** Gregory's Girl

9:30
4 Buffalo Bill
21 Hitchhiker's Guide to the Galaxy

10:00
4 St. Elsewhere
5 11 News
7 Dynasty (cc)
21 Fall and Rise of Reginald Perrin
31 Matters of Life and Death
N **Movie:** Honor Guard

10:30
9 New Jersey People
11 News
21 Good Neighbors
31 Other Visions, Other Voices
H Little River Band in Australia
S Best of Bizarre
W **Movie:** Lookin' to Get Out

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Masterpiece Theatre: The Flame Trees of Thika
21 Inside Business Today
S **Movie:** Final Exam

11:30
2 **Movie:** Police Story: Odyssey of Death (1975). Ray Young, Ed Lauter.
4 Tonight
5 Starsky & Hutch
7 Best of Carson
9 The Saint
11 Honeymooners
21 Latenight
H **Movie:** Heartaches

12 **MIDNIGHT**
11 Saturday Night
13 Independent Focus '83
N **Movie:** Hit!

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** Where Were You When the Lights Went Out? (1968). Doris Day, Patrick O'Neal.
9 CNN News
S Best of the Big Laff Off
W **Movie:** Sex World

1:00
5 Hogan's Heroes
9 Outer Limits
11 Twilight Zone

1:10
H **Movie:** Jekyll and Hyde. . . Together Again

1:30
4 11 News
5 Chico and the Man
S **Movie:** The Betsy

2:00
2 News
5 **Movie:** Confidential Agent (1945). Charles Boyer, Lauren Bacall.
9 Joe Franklin
11 Rookies
W **Movie:** Foreplay

2:30
4 Mary Tyler Moore

2:40
H **Movie:** Time After Time

3:00
4 Mary Tyler Moore
9 **Movie:** Beat Girl (1959). David Farrar, Noelle Adam. A teenager's dislike for her stepmother ends in murder.
11 **Movie:** Cry of Battle (1963). Van Heflin, Rita Moreno.

3:30
4 Bob Newhart

3:35
S **Movie:** Body and Soul

4:00
4 Here's Lucy
W **Movie:** Pygmalion

4:30
4 News

4:35
H Little River Band in Australia

5:00
11 Focus: New Jersey

5:20
S **Movie:** Goldwyn Follies

5:30
4 Health Field
5 Courage to Care
7 Richard Simmons
9 Morning Stretch
11 News

Thu., Aug. 18

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 N.Y.U. Broadcast Lab
H **Movie:** Smokey and the Bandit

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W **Movie:** The Lady of Camelias

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Bits, Bytes, and Buzzwords
31 Youth Unemployment

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 Eye on Hollywood
9 **Movie:** 23 Paces to Baker Street (1956). Van Johnson, Vera Miles.
11 **Movie:** The Moneychangers (1976). Kirk Douglas, Susan Flannery. Part 2. See Aug. 17, 8 p.m.
13 Monty Python
21 Wild America
31 Tony Brown's Journal
H Over Here, Mr. President
N **Movie:** Macbeth
S **Movie:** What's Up America!

8:30
4 Mama's Family
5 Carol Burnett
7 Too Close For Comfort
13 Sneak Previews
21 Wild America
31 From Jumpstreet
H **Movie:** The Deer Hunter

9:00
2 **Football:** Jets vs. Cincinnati Bengals
4 National Snoop
5 Merv Griffin
7 Reggie (cc)
13 Mirage
21 Sneak Previews
31 World Special: Against the Wind and Tide
S **Movie:** Homework
W **Movie:** Hey Good Lookin'

9:30
4 Cheers
7 It Takes Two (cc)
21 This Old House

10:00
4 Hill Street Blues
5 11 News
7 20/20
9 Newark and Reality
13 Soundstage
21 Long Island Speak-Out
31 Looking East

10:30
9 Meet the Mayors
11 News
N **Movie:** Knife in the Water
S **Movie:** Ghost Story
W **Baseball:** Mets vs. L.A. Dodgers

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 **Movie:** Stranger on the Run (1968). Henry Fonda, Anne Baxter.
21 Long Island Week

11:30
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight

11:45
H **Movie:** Night Shift

12 **MIDNIGHT**
9 The Saint
11 Saturday Night

12:05
N **Movie:** The Apple Game

12:30
2 Quincy
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** The Night of the Iguana (1964). Richard Burton, Deborah Kerr.
S Loving Friends and Perfect Couples

1:00
5 Hogan's Heroes
9 World Vision Special
11 Twilight Zone
S A New Day in Eden
W **Movie:** Emmanuelle in Soho

1:30
4 11 News
5 Chico and the Man
S **Movie:** The Best Little Whorehouse in Texas

1:35
H **Movie:** Smokey and the Bandit

1:40
2 **Movie:** The Comedy Company (1978). Jack Albertson, Joyce Van Patten.

2:00
5 **Movie:** Watch on the Rhine (1943). Paul Lukas, Bette Davis.
9 Joe Franklin
11 Rookies

2:30
4 Mary Tyler Moore
W **Movie:** Hey Good Lookin'

3:00
4 Mary Tyler Moore
9 **Movie:** The Emeralds of Artatama (1967) Rory Calhoun, James Philbrook. An expedition searches for lost treasure.
11 **Movie:** Hands of Orlac (1961). Mel Ferrer, Dany Carrell.

3:15
H **Movie:** Barbarosa

3:25
S **Movie:** Hit!

3:30
4 Bob Newhart

4:00
4 Here's Lucy
W **Movie:** The Best Little Whorehouse in Texas

4:30
4 News

4:45
H **Movie:** Cold River

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., Aug. 19

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow

21 Summer Bookwatch
H **Movie:** Gregory's Girl

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
21 Reading Rainbow
31 City Comment
S **Movie:** Prisoners of the Lost Universe
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W **Movie:** Winter of Our Dreams

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Music Video Party
H Consumer Reports Presents

8:00
2 Dukes of Hazzard
4 Allison Sidney Harrison
5 PM Magazine
7 **Football:** Miami Dolphins vs. Washington Redskins
9 New Jersey Report
11 **Baseball:** Yankees vs. California Angels
13 Washington Week in Review
21 Nature of Things
31 Target Nicaragua
H **Movie:** Time Bandits
N **Movie:** Gimme Shelter
S **Movie:** Breaking Away

8:30
5 Healthbeat
9 FM-TV
13 Wall $treet Week
31 From Jumpstreet
W **Movie:** Firefox

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
13 Chillysmith Farm
21 **Movie:** The Son of Monte Cristo (1940). George Sanders, Joan Bennett.
31 Amanecer

9:30
31 Presente

10:00
2 Falcon Crest
4 Eischied
5 News
13 Faces of Medicine
31 Masterpiece Theatre: The Flame Trees of Thika
H Stevie Nicks in Concert
N **Movie:** Saint Jack
S U.S. Festival '83—Day 2

10:30
9 **Baseball:** Mets vs. San Francisco Giants
11 News
13 Native Americans

11:00
2 4 7 11 News
5 M*A*S*H
13 **Movie:** The Great Gatsby (1949). Alan Ladd, Betty Field.
21 Long Island Week
31 Music Video Party
H **Movie:** Firefox
W Leonard Report

11:30
2 **Movie:** The Exorcist II: The Heretic (1977). Linda Blair, Richard Burton.
4 Best of Carson
5 Starsky & Hutch
7 Nightline
11 Odd Couple
21 Latenight
S **Movie:** Night Shift
W **Movie:** Linda

12 **MIDNIGHT**
11 Honeymooners
N **Movie:** The Arousers

12:30
4 Friday Night Videos
5 Mary Hartman, Mary Hartman
7 New York Hot Tracks
11 Saturday Night

1:00
5 Soul Train
9 Outer Limits
W **Movie:** Tropic of Desire

1:05
H **Movie:** The Missionary

1:20
S **Movie:** The Last American Virgin

1:30
4 11 News

1:45
2 **Movie:** I Love My Wife (1970). Elliott Gould, Angel Tompkins.

2:00
4 News
5 America's Top Ten
7 **Movie:** Twins of Evil (1976). Peter Cushing, Dennis Price.
9 Joe Franklin

2:30
5 **Movie:** My Reputation (1946). Barbara Stanwyck, George Brent. Children of a widow disapprove of her new love.
W **Movie:** Heartaches

2:40
H **Movie:** The Best Little Whorehouse in Texas

2:55
S **Movie:** Summer Camp

3:00
4 Mary Tyler Moore
9 Christian Children's Fund

3:30
4 Mary Tyler Moore

3:44
2 **Movie:** Prisoner in the Middle (1974). David Janssen, Karen Dor, Chris Stone.

4:00
4 Bob Newhart
9 Christian Children's Fund

4:25
S U.S. Festival '83—Day 1

4:30
4 Here's Lucy
W **Movie:** Winter of Our Dreams

4:40
H Stevie Nicks in Concert

5:30
2 Public Hearing
4 Here's Lucy

5:35
9 **Movie:** Jungle Calvacade (1941). Frank Buck.

Mon., Aug. 22

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
21 Latenight
31 All About TV
H **Movie:** Gregory's Girl
W Best of Floyd

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
31 News From City Hall
W News

6:45
31 City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W **Movie:** The Best Little Whorehouse in Texas

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Photo Show
31 Getting to Know Me
H Fraggle Rock

8:00
2 M*A*S*H
4 Love, Sidney
5 PM Magazine
7 **Baseball:** Montreal Expos vs. L.A. Dodgers
9 Gold (1973). Roger Moore, Susannah York.
11 **Special:** Best of Saturday Night
13 Gold From the Deep
21 Jacques Cousteau: Sunken Treasures
31 Where Dreams Come True
H Philip Marlowe—Private Eye
N **Movie:** Hit!
S **Movie:** Southern Comfort

8:30
2 Newhart
4 Family Ties
5 Carol Burnett and Friends
31 From Jumpstreet

9:00
2 7th Annual Circus of Stars
4 **Movie:** The End (1978). Burt Reynolds, Sally Field.
5 Merv Griffin
13 Great Performances: Brideshead Revisited
21 Evening at Pops
31 Cityscope
H **Movie:** Time After Time
W **Movie:** Wrong Is Right

9:30
31 Computer Programming

10:00
5 11 News
13 Judy Collins: This Is the Day
21 Kennedy Center Tonight: A Salute to Duke
31 Middletown U.S.A.
S U.S. Festival '83—Day 4

10:15
N **Movie:** The Arena

10:30
9 CNN News
11 News

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
21 Tony Brown's Journal
H **Movie:** Gregory's Girl
W **Movie:** Liz

11:30
2 Hart to Hart
4 Tonight
5 Starsky & Hutch
7 Nightline
9 The Saint
11 **Special:** Lifestyles of the Rich and Famous
21 Latenight
S **Movie:** Firefox

11:55
13 Austin City Limits

12 **MIDNIGHT**
N **Movie:** Yojimbo

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** Day of the Evil Gun (1968). Glenn Ford, Arthur Kennedy.
9 CNN News
W **Movie:** Beau Pere

12:35
H **Movie:** Heavy Metal

12:40
2 **Movie:** The $5.20 an Hour Dream (1980). Linda Lavin, Richard Jaeckel.

1:00
5 Hogan's Heroes
9 Outer Limits

1:30
4 11 News
5 Chico and the Man

1:35
S **Movie:** Homework

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Rookies

2:10
H **Movie:** Force 10 From Navarone

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Cage of Gold (1952). Jean Simmons, David Farrar.
11 **Movie:** Nightmare in Wax (1969). Cameron Mitchell, Anne Helm.
W **Movie:** Time Bandits

3:20
5 Off the Set

3:30
4 Bob Newhart
S U.S. Festival '83—Day 4

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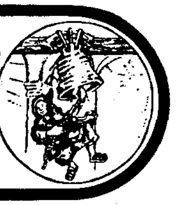

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TELEVISION

4:00
④ Here's Lucy

4:10
Ⓗ Video Jukebox

4:30
④ News

4:40
Ⓗ **Movie:** Outland

5:00
⑪ Biography
Ⓢ **Movie:** Nana
Ⓦ Shorts and Music

5:30
④ Health Field
⑤ Children in Crisis
⑦ Richard Simmons
⑨ Morning Stretch
⑪ News

Tue., Aug. 23

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ S.W.A.T
⑪ Laverne & Shirley
㉑ Latenight
㉛ Who's Out There?
Ⓗ **Movie:** Firefox

6:30
⑤ Robin's Nest
⑪ Barney Miller
⑬ New Jersey Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Vegas
⑪ Alice
⑬ Nightly Business Report
㉑ Doctor in the House
㉛ Reading Rainbow
Ⓢ **Movie:** One on One
Ⓦ Best of Floyd

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Here's to Your Health
㉛ Tony Brown's Journal

8:00
② On the Road With Charles Kuralt
④ The A Team
⑤ PM Magazine
⑦ Happy Days (cc)
⑨ **Movie:** Last Summer (1969). Barbara Hershey, Richard Thomas.
⑪ **Baseball:** Yankees vs. Oakland A's
⑬ Nova
㉑ Great Railway Journeys of the World
㉛ People of the First Light
Ⓗ Philip Marlowe—Private Eye
Ⓝ **Movie:** The Seven Samurai
Ⓦ **Movie:** Foreplay

8:30
② Our Times With Bill Moyers
⑤ Carol Burnett
⑦ Joanie Loves Chachi (cc)
㉛ From Jumpstreet

9:00
② **Movie:** The Gift of Life (1983) Susan Dey, Paul Le Mat
④ Remington Steele
⑤ Merv Griffin
⑦ Three's Company (cc)
⑬ Lifeline
㉑ Masterpiece Theatre The Flame Trees of Thika
㉛ Universe
Ⓗ **Movie:** The Last American Virgin
Ⓢ **Movie:** Morning's at Seven

9:30
⑦ Two Marriages (cc)
㉛ Wine What Pleasure

10:00
④ NBC Reports: Marvelous Machines. Expendable People
⑤ News
⑨ Nine on New Jersey
㉑ Everest North Wall
㉛ Great Performances: Brideshead Revisited
Ⓦ **Baseball:** Mets vs San Diego Padres

10:05
⑬ Years of Darkness

10:30
⑨ New Jersey People
⑪ News
Ⓗ American Family Revisited: The Louds Ten Years Later

11:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ In Search Of
㉑ Inside Washington

11:20
⑬ Masterpiece Theatre. The Flame Trees of Thika

11:30
② **Movie:** Police Story The Broken Badge (1976). Steve Lawrence, George DiCenzo
④ Tonight
⑤ Starsky & Hutch
⑦ Nightline
⑨ The Saint
⑪ Honeymooners
㉑ Latenight
Ⓗ Not Necessarily the News
Ⓢ **Movie:** Tattoo

12 MIDNIGHT
⑪ Saturday Night
Ⓗ **Movie:** Summer Lovers
Ⓝ **Movie:** The Arousers

12:30
④ David Letterman
⑤ Mary Hartman, Mary Hartman
⑦ **Movie:** Once More With Feeling (1960). Yul Brynner, Kay Kendall.
⑨ CNN News
Ⓦ **Movie:** Delicious

1:00
⑤ Hogan's Heroes
⑨ World Vision Special
⑪ Twilight Zone

1:30
④ ⑪ News
⑤ Chico and the Man
Ⓢ Loving Friends and Perfect Couples

1:45
Ⓗ **Movie:** Time Bandits

2:00
② News
⑤ **Movie:** The Fountainhead (1949). Gary Cooper, Patricia Neal.
⑨ Joe Franklin
⑪ Emergency!
Ⓢ **Movie:** Night Shift
Ⓦ **Movie:** The Kid From Spain

2:30
④ Mary Tyler Moore

3:00
④ Mary Tyler Moore
⑨ **Movie:** Honeycomb Geraldine Chaplin, Pier Oscarsson.
⑪ **Movie:** The Tall Texan (1953). Lloyd Bridges, Marie Windsor.

3:30
④ Bob Newhart

3:45
Ⓗ **Movie:** Firefox

3:50
Ⓢ **Movie:** Final Exam

4:00
④ Here's Lucy
Ⓦ **Movie:** Kid Millions

4:30
④ News

5:00
⑪ Biography

5:10
Ⓢ **Movie:** The Way of the Wind

5:30
④ Health Field
⑦ Richard Simmons
⑨ Morning Stretch
⑪ News

5:45
Ⓗ Not Necessarily the News

Weekend, August 20-21

Sat., Aug. 20

6:00
② Patchwork Family
④ Agriculture USA
⑤ Pattern For Living
⑪ News
Ⓗ **Movie:** Force 10 From Navarone

6:15
Ⓢ **Movie:** Nana

6:30
④ Sonrisas
⑤ Insight
⑦ News
⑪ Carrascolendas

7:00
② Captain Kangaroo
④ Infinity Factory
⑤ World Tomorrow
⑦ Wildlife Adventure
⑨ News
⑪ Sport Billy

7:30
④ One of a Kind
⑤ Bullwinkle
⑦ Davey and Goliath
⑨ Newark and Reality
⑪ Doctor Snuggles

8:00
② Popeye & Olive
④ Flintstone Funnies
⑤ America Works
⑦ Superfriends
⑨ Christopher Closeup
⑪ Pink Panther
㉛ Carrascolendas
Ⓗ **Movie:** Time After Time
Ⓢ Short Picks

8:30
② Pandamonium
④ Shirt Tales
⑤ **Special:** The Spring Nationals
⑦ Pac Man/Little Rascals/Richie Rich
⑨ New Jersey People
⑪ Essence
⑬ Mr. Rogers
㉛ Teaching Students With Special Needs
Ⓢ **Movie:** Watch the Birdie

9:00
② Meatballs & Spaghetti
④ Smurfs
⑨ Nine on New Jersey
⑪ Wall Street Journal Report
㉛ La Esquina

9:10
⑬ Sesame Street

9:30
② Bugs Bunny/Road Runner
⑤ All in the Family
⑦ Pac-Man
⑨ Davey and Goliath
⑪ Herald of Truth
㉛ Mundo Real

10:00
⑤ Saturday Morning
⑦ Scooby Doo/Puppy Hour (cc)
⑨ Dr. Who
⑪ Gospel Hour
㉛ Sonrisas
Ⓗ American Family Revisited: The Louds Ten Years Later
Ⓢ **Movie:** Three Little Words
Ⓦ **Movie:** Trail of the Hawk

10:20
⑬ Survival Special

10:30
② Dukes
④ Gary Coleman
㉛ Que Pasa U.S.A.?

11:00
② Bugs Bunny/Road Runner
④ Incredible Hulk and Amazing Spider-Man
⑦ Mork and Mindy/Laverne and Shirley/Fonz Hour
⑨ All Star Wrestling
⑪ Hee Haw
Ⓗ **Movie:** Cold River

11:30
② Bugs Bunny/Road Runner
⑬ Programming for the Gifted

11:45
Ⓦ **Movie:** Hanky Panky

12 NOON
② Gilligan's Planet
④ Thundarr
⑤ **Special:** Countdown to the Cup
⑦ Weekend Specials
⑨ Ironside
⑪ Twilight Zone
⑬ Presente
㉑ Gourmet Cooking
Ⓢ **Movie:** Arthur

12:30
② New Fat Albert Show
④ Flash Gordon
⑤ America's Top Ten
⑦ American Bandstand
⑪ At the Movies
⑬ Hot Stuff: The Restaurants of New Orleans
㉑ This Old House
Ⓗ Video Jukebox

1:00
② Pan-American Games
④ Baseball Pre-Game Show
⑤ **Movie:** The Shuttered Room (1967). Gig Young, Carol Lynley.
⑨ **Movie:** City Across the River (1949). Stephen McNally, Thelma Ritter. Drama of Brooklyn slum life.
⑪ **Movie:** Incredible Kung Fu Mission. John Lau.
㉑ Victory Garden
Ⓗ Hank Williams

1:15
④ **Baseball:** Kansas City Royals vs. Baltimore Orioles

1:30
⑦ Sha Na Na
⑬ Great Chefs of New Orleans
㉑ Square Foot Gardening

2:00
⑦ Bravisimo
⑬ Square Foot Gardening
㉑ Woodwright's Shop
Ⓢ **Movie:** Black Beauty
Ⓦ Lincoln County

2:30
⑬ Sneak Previews
㉑ Gourmet Cooking
㉛ Matinee at the Bijou
Ⓗ **Movie:** Time After Time

3:00
② **Football:** Philadelphia Eagles vs. Green Bay Packers
⑦ Crisis Theatre
⑨ Barbara Mandrell and the Mandrell Sisters
⑪ **Movie:** The Last Bride of Salem (1974). Bradford Dillman, Lois Nettleton. Demonic forces threaten a family.
⑬ Mirage
㉑ This Old House
Ⓦ **Movie:** Body Heat

3:15
⑤ **Movie:** The Tattoo Connection (1979). An investigator is assigned to find one of the world's largest diamonds.

3:30
㉑ Victory Garden

4:00
④ **Golf:** Sammy Davis Jr. Greater Hartford Open
⑦ Greatest Sports Legends
⑨ **Baseball:** Mets vs San Francisco Giants
⑬ Nova
㉑ Square Foot Gardening
㉛ Wine What Pleasure
Ⓢ **Movie:** Mommie Dearest

4:30
⑦ Sportsbeat
⑪ CHiPS Patrol
㉑ Woodwright's Shop
㉛ This Old House
Ⓗ American Family Revisited: The Louds Ten Years Later

5:00
④ **Golf:** Women's World Championship
⑤ Mission: Impossible
⑦ Wide World of Sports
⑬ America's Black Forum
㉑ Sesame Street
㉛ Magic of Dance
Ⓦ **Movie:** Million Dollar Hockey Puck

5:30
⑪ Star Trek
⑬ Open Mind
㉛ Lawmakers
Ⓗ **Movie:** Force 10 From Navarone

6:00
② Channel 2 the People
④ News
⑤ Starsky and Hutch
⑪ Star Trek
⑬ Lawmakers
㉑ Supersoccer
㉛ Searching

6:30
② ④ ⑦ News
⑨ Racing From Saratoga
⑪ Dance Fever
⑬ Mainstream
㉛ European Television Service
Ⓢ **Movie:** The Secret of NIMH
Ⓦ **Movie:** Holy Terror

7:00
② News
④ Prime of Your Life
⑤ Miller's Court
⑦ New York People
⑨ Road to L.A
⑪ Solid Gold
⑬ Inside Albany
㉑ Wall $treet Week
㉛ Reading Rainbow

7:30
② 2 on the Town
④ Family Feud
⑤ All in the Family
⑦ Crime Stoppers
⑬ Agronsky and Company
㉑ Inside Albany
㉛ Mayport and All That Jazz
Ⓗ Hank Williams

8:00
② Back Together
④ Diff'rent Strokes
⑤ **Movie:** The Shop Around the Corner (1940). James Stewart, Margaret Sullivan.
⑦ T.J. Hooker (cc)
⑨ **Movie:** The Women (1939). Joan Crawford. Norma Shearer. An adaptation of Clare Booth Luce's play about women's friendship.
⑪ **Baseball:** Yankees vs. California Angels
⑬ The Great Art Dictator
㉑ Lifeline
Ⓝ **Movie:** La Ronde
Ⓢ **Movie:** Jekyll and Hyde. . . Together Again
Ⓦ **Movie:** Summer Lovers

8:30
② **Movie:** The Wiz (1978). Diana Ross, Michael Jackson
④ Facts of Life
㉛ From Jumpstreet

9:00
④ **Football:** Pittsburgh Steelers vs. Dallas Cowboys
⑦ Love Boat (cc)

13 **Movie:** The Train (1965). Burt Lancaster, Paul Scofield.
21 Great Performances: Brideshead Revisited
31 N.Y.U. Broadcast Lab
H **Movie:** Summer Lovers

9:30
31 The Quiet Death of Julius and Ethel Rosenberg
S Gallagher

10:00
5 News
7 News Close-up
21 Great Railway Journeys of the World
N **Movie:** Brimstone and Treacle
S U.S. Festival '83—Day 2
W The Dream Team

10:30
5 Black News
11 News

11:00
2 7 News
5 **Movie:** Double Indemnity (1944). Fred MacMurray, Barbara Stanwyck.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
31 Music Video Party
H Not Necessarily the News
W **Movie:** Dracula

11:30
9 Harness Racing From Yonkers Raceway
11 Honeymooners
H **Movie:** Body Heat
S Best of Bizarre

11:45
2 Sportspeople
7 Concert of the World

12 MIDNIGHT
2 **Movie:** Terror on the 40th Floor (1974). John Forsythe, Joseph Campanella.
4 News
9 Championship Wrestling
11 **Football:** Giants vs. Baltimore Colts
N **Movie:** Bruce vs. Bill
S **Movie:** Final Exam

12:30
4 Saturday Night Live

1:00
9 **Movie:** Demons of the Dead (1976). George Hilton. A young woman meets up with a group of Satan worshippers.
W **Movie:** Body Heat

1:10
5 **Movie:** Desperate Intruder (1983). Meg Foster, Mick Mancuso.

1:15
7 **Movie:** Scott Joplin (1977). Billy Dee Williams, Clifton Davis.

1:30
H **Movie:** Outland
S Best of the Big Laff Off

2:00
4 Rock 'N' Roll Tonight
11 News

2:08
2 Music Magazine

2:30
11 Laugh Trax
S **Movie:** Mommie Dearest

2:38
2 **Movie:** The Savage Bees (1976). Ben Johnson, Michael Parks.

3:00
9 **Movie:** Man of Legend (1971). Peter Strauss, Tina Aumont.
W **Movie:** Mother's Day

3:25
H **Movie:** Heartaches

3:30
4 Evening at the Improv
11 Best of the Midnight Special

4:30
4 Mary Tyler Moore
11 Solid Gold
W **Movie:** Holy Terror

4:37
2 **Movie:** The Questor Tapes (1974). Robert Foxworth, Mike Farrell.

4:45
S U.S. Festival '83—Day 2

5:00
H **Movie:** Heavy Metal

5:30
11 Christopher Close-up

5:45
11 Davey and Goliath

Sun., Aug. 21

6:00
9 New Jersey Report
11 News

6:15
S **Movie:** Scrambled Feet

6:30
2 Kidsworld
5 Time for Timothy
7 9 News
11 Aprenda Ingles
H **Movie:** Looker

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 Jerry Falwell
7 Faith for Today
11 Robert H. Schuller

7:30
4 Here's Lucy
7 This Is the Life
9 Jack Van Impe

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Close-up
9 Terry Cole-Whitaker
11 Frederick Price
H **Movie:** Smokey and the Bandit

8:30
2 Way to Go
4 Austin City Limits Encore
7 Insight
9 Day of Discovery
13 Mister Rodgers
S **Movie:** Thunderbirds 2086

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Wildlife Adventure
9 Oral Roberts
11 Return to the Planet of the Apes

9:10
13 Sesame Street

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** Popi (1969). Alan Arkin, Rita Moreno. A widower strives to raise two children.
7 Safari to Adventure
9 Point of View
11 Josie and the Pussycats

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
H Little River Band in Australia
S **Movie:** The Bad News Bears
W **Movie:** Lookin' to Get Out

10:20
13 Electric Company

10:30
2 Public Hearing
4 Visiones
7 Crisis Theatre
9 That's the Spirit
11 Pink Panther

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 **Football:** Giants vs. Baltimore Colts
13 Wild America
H Consumer Reports Presents

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
13 Great Zoos of the World
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 News
5 **Movie:** Paper Lion (1968). Alan Alda, Lauren Hutton. Writer George Plimpton's experiences as an honorary member of the Detroit Lions.
9 Robert H. Schuller
13 Chillysmith Farm
21 Last Chance Garage
H W **Movie:** Mommie Dearest
S **Movie:** Foul Play

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
21 Magic of Animal Painting

1:00
2 Pan-American Games
4 Baseball Bunch
7 Like It Is
9 **Movie:** Lifeboat (1944). Tallulah Bankhead, John Hodiak. Survivors of a sunken freighter must share a lifeboat with the Nazi captain responsible for their loss.
11 Honeymooners
13 National Geographic Special: Born of Fire
21 Washington Week in Review

1:30
4 Al McGuire on Sports
11 This Week in Baseball
21 Wall $treet Week

2:00
4 **Golf:** Sammy Davis Jr. Greater Hartford Open
7 Eyewitness News Conference
11 **Baseball:** Yankees vs. California Angels
13 Great Performances: Brideshead Revisited
21 Sports America: Jeno's NFL Armwrestling Championship
S **Movie:** Goldwyn Follies

2:15
5 **Movie:** Objective, Burma! (1945). Errol Flynn, William Prince. Paratroopers invade Burma during WW2.

2:30
7 Crisis Theatre
H Over Here, Mr. President
W **Movie:** Pygmalion

3:00
9 Outer Limits
13 Magic of Dance
21 Six-Gun Heroes
H **Movie:** Looker

3:30
7 Road Warriors

4:00
4 Sportsworld
7 NCAA Preview
9 **Baseball:** Mets vs. San Francisco Giants
13 Wall $treet Week
21 Matinee at the Bijou
31 Washington Week in Review
S Hollywood

4:30
7 That's Hollywood
13 Tony Brown's Journal
31 Lawmakers
H Little River Band in Australia
S **Movie:** The Bad News Bears
W **Movie:** Treasures of the Snow

5:00
4 **Golf:** Women's World Championship
5 Bionic Woman
7 Entertainment This Week
11 **Movie:** Logan's Run (1976). Michael York, Jenny Agutter.
13 Innovation
31 Inside Washington

5:30
13 Firing Line
21 Sneak Previews
31 Cityscope
H **Movie:** Smokey and the Bandit

6:00
2 4 7 News
5 **Movie:** Les Miserables (1978). Richard Jordan, Cyril Cusak.
21 Numero Uno
31 All About TV

6:30
2 4 7 News
9 CNN News
13 Ireland: A Television History
21 Matters of Life and Death
31 Searching
S **Movie:** Race for Your Life, Charlie Brown
W C.B. Heroes

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Road to L.A.
21 Inside Albany
31 Reading Rainbow

7:30
11 Odd Couple
13 Titanic in a Tub: The Golden Age of Toy Boats
21 Faces of Medicine
31 Jobman Caravan
H Fraggle Rock
W **Movie:** Mommie Dearest

8:00
2 Alice
4 **Movie:** The Towering Inferno (1974). Paul Newman, Steve McQueen.
5 **Special:** Kelsey's Son
7 Matt Houston
9 Straight Talk
11 At the Movies
13 Survival Special
21 Murder Most English: The Unpleasantness at the Bellona Club, Part 3
31 Where Dreams Come True
H **Movie:** Barbarosa
N **Movie:** Woodstock
S **Movie:** Foul Play

8:05
13 Following the Tundra Wolf

8:30
2 One Day at a Time
11 Wall Street Journal Report
31 From Jumpstreet

9:00
2 Jeffersons
5 **Special:** Peter Allen and the Rockettes at Radio City Music Hall
7 **Movie:** The Big Red One (1980). Lee Marvin, Mark Hamill. (cc)
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: The Flame Trees of Thika
21 **Movie:** The Southerner (1945). Zachary Scott, Betty Field.
31 Amanecer

9:30
2 Newhart
9 World Tomorrow
31 Presente
H Over Here, Mr. President

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
31 Crisis to Crisis
H Little River Band in Australia
S U.S. Festival '83—Day 3
W **Movie:** Beach Girls

10:05
13 Masterpiece Theatre: The Flame Trees of Thika

10:30
5 Sports Extra
11 From the Editor's Desk
21 Nighttimes: Variety

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
H **Movie:** The Missionary

11:15
13 Monty Python

11:30
5 David Susskind
11 Honeymooners
N **Movie:** Macbeth
S **Movie:** The Best Little Whorehouse in Texas

11:45
2 Sports Update
4 **Movie:** Hunt to Kill (1977). Charles Bronson, Jack Warden.
7 Eyewitness News Sports Special

11:50
13 Matters of Life and Death

12 MIDNIGHT
2 **Movie:** Showdown (1973). Dean Martin, Rock Hudson.
7 **Movie:** Zig Zag (1970). George Kennedy, Anne Jackson.
9 **Movie:** The Iceman Cometh (1973). Lee Marvin, Fredric March. Eugene O'Neill's story of a salesman and the regulars at a New York saloon.
11 Streets of San Francisco
W **Movie:** Smash Palace

12:35
H **Movie:** Night Shift

1:00
11 Twilight Zone

1:30
11 News
S The Unpredictable Pudgy

1:45
4 Mary Tyler Moore

2:00
2 News
11 It's Your Business

2:05
7 **Movie:** Off Limits (1953). Bob Hope, Mickey Rooney.

2:15
4 Visiones

2:20
H **Movie:** Jekyll and Hyde. . . Together Again

2:30
11 **Movie:** Minnesota Clay (1966). Cameron Mitchell, Ethel Rojo. An escaped gunman becomes trapped in a gang war.
S **Movie:** Outland

2:45
4 First Estate

3:15
4 News

3:35
H **Movie:** Barbarosa

4:20
S U.S. Festival '83—Day 3

4:30
11 Abbott and Costello

5:00
11 Biography

5:20
H Over Here. Mr. President

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

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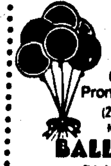

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Darien On Water—$1800 a month furnished or $235,000. 203-655-6616.

SUMMER RENTALS

Westhampton Beach—Buoy Resort Apartments situated on 4 wooded acres. Convenient to village, beaches, heated pool, air conditioned. Full service. Prime weeks. Aug-Sept. 516-288-2545.

St. Maarten—4 bedroom, 3 1/2 bath villa. Pool. Maid. Gardener. Panoramic harbor and ocean view. Available August 15 to December 15. 313-642-5866.

Lovely House—Historic Setauket L.I., 1-2 weekends a month for year. 1/$150. 2/$225. Quiet couple. P.O. Box 2082.

SUMMER RENTALS WTD.

Newport, R.I.—2 bedroom, near harbor, furnished. $350. per week. 212-876-0537.

APT./HOUSE SITTING

Home Sitter Available—Business executive, immaculate care of your home. References. Mr. Murphy 541-4727.

I'm Available Immediately—Excellent references.Call Hope weekdays.561-8271

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

Then you should look at *NEW YORK's* newest classified section . . . Strictly Personals. It's the best, fastest and most efficient way to reach over 1.2 million very attractive people.

NEW YORK's readers are the city's active, involved, upscale, professional men and women. The people who are interested and interesting. The people you want to reach.

Talk to the people you'd like to meet. Talk in *NEW YORK's* Strictly Personals. The hottest method of communications in town.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Effective with the September 5, 1983 issue the advertising rate is $17.25 per line.** Minimum ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. Reply to NYM Box numbers at same address. Mail forwarded to NYM Box numbers for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Tactile, Handsome, Considerate—Sharp minded, 6'2", 28, successful international professional; soft curly brown locks, deep understanding brown eyes, warm sunny smile, broad swimmer's shoulders (Jewish though non-practicing). Hopeless romantic who'd rather be alone than with 98% of world at large. Enjoys sports, big bands, Greek mythology, Robert Klein, Haagen Dazs, "Heartbreaks," Clark Gable, Woody Allen, Marvin Gaye, sun bathing. Loves animals and vice versa. Searching for 1 woman 28-36 whose eyes and smile will make me melt; educated, shapely with wit and humor, ready for ever learning/growing permanent relationship and eventual family. Must have 2-sided character both independent of mine, strong of will yet emotional, soulful, vulnerable. If you're out there then write me, let us end this quest. Seriously. Photo appreciated. Princesses will be banished. NYM Box 411.

Successful Writer, 40—On treasure hunt for girl of his dreams. Goal: permanent relationship. Age range: 26-36. Intelligence, decency, loyalty, and personality count a great deal. Unfortunately, so does appearance: I must have someone extremely pretty, with a shapely figure; neither thin nor heavy. Shallow values? In the looks department, yes, but in other areas most women find me a warm, likeable, highly supportive man. In case it matters, I'm also tall, slim and quite decent looking though not glamorous. NYM Box 431.

Attractive Female—Art director Jewish mature 27 seeks attractive professional single male who is a mensch for sincere relationship. NYM Box 407.

Young, Well, Established—Good-looking attorney seeks "nice Jewish girl," 20-27, zaftig, for relationship, eventual marriage. Must meet with mother's approval. Photo a must. NYM Box 408.

Beautiful Princess—26 searching for Prince Charming. Please be sincere, sensitive and have sense of humor. NYM Box 409.

Humorous And Vital—Single, white male. Traveler, entrepreneur, thinker, doer, attractive, is over educated yet flexible and balanced. Has hearth hound and integrity. Seeks woman for love and marriage, any interests, vocations or age. Must be gentle in spirit and interested in offspring. Details and photo appreciated. NYM Box 608.

Scorpio, Slim, Blonde—Looking for mid-40's male. Tennis, travel, romance. Send bio, photo, phone. NYM Box 416.

Elegant, Warm, Sincere—Successful single woman, 50ish, seeks male counterpart 50-60. Photo/phone. NYM Box 410.

Professional, Very Pretty—Jewish woman, 33 wishes to meet Jewish man, Photo/phone. NYM Box 412.

Widower, 53—Seeks white lady 40-50 to share dining, theater etc. Phone. NYM Box 413.

Woman, 55—(Who intends to remain married) seeks relationship with an executive or professional male. I am well educated and regarded as interesting, vivacious, warm, sensitive, well dressed, trim and elegant looking. Interested in current events, theater, dining and dancing. Mutual discretion essential. Background information, photo and/or phone number welcome but not necessary. Suggest the best way to meet initially is for lunch or cocktails in NYC. Mention date(s), time(s), and place(s) between August 15 and September 15 that would be convenient alternatives for you. NYM Box 2322.

Accomplished Literary Female—Youthful 49, seeks educated younger male 38 plus, for lasting bond. NYM Box 605.

Sensitive Creative Woman—28, single, white, Catholic lives L.I. Desires male counterpart, single 28-35. NYM Box 606.

Middle Aged Man—Professional, thoughtful, sensitive to needs of the other, many interests, seeking similar kind of woman, career of her own, slim, attractive, 35-45. NYM Box 511.

Gentleman, 29—With a strong passion for mature women, would like to meet one, 38-50, to share experiences, fun and intimacy. NYM Box 404.

Good Looking Tall—Athletic investment analyst seeks relationship with gentle intelligent woman in visual arts, fashion, under 35, single, shapely, professional. Photo/phone. NYM Box 504.

I Want A Friend—I can fall in love with. Some think I'm beautiful, others maybe threatening or perhaps only challenging but never dull. I am in my mid 40's, successful, modern female executive, Jewish Orthodox. NYM Box 503.

Divorced White Male—Businessman, 40, wants to meet terrific girl who understands how hard it is for me to run this ad. I am seeking slim attractive female, 22-35, to share zest for life, traveling, dining out, sports, etc. Photo/phone please. NYM Box 505.

Physician, 36—Single, Jewish male seeks attractive, professional NYC woman. Photo and phone. NYM Box 406.

Personable Man—43, love to meet Oriental woman. I like jazz, food. Sincere and easy going. NYM Box 2303.

Charming Lady—Mature, independent seeks mature intelligent, gentleman for meaningful relationship. NYM Box 3042.

Lovely Jamaican Woman—32, warm, sensitive, affectionate, bright and witty with wide variety of interests wants committed one to one relationship with single honest professional man who enjoys nature, travel and reciprocal pampering. P.O. Box 2803, Rockefeller station, NY 10185.

Super Special Lady—36, attractive, sensitive, witty, fashionable. Seeking compatible male, 30s-40s, financially secure, sincere, to share. Photo. NYM Box 2335.

Wall Street Executive—White married male seeks white single female graduate student new to the NY area. I enjoy good companionship, youthful enthusiasm and occasional weekends or longer vacations. You should want a mature, fun loving, sophisticated, generous friend who is still young enough to enjoy your healthy, holistic mind, body, and spirit. I am over 40, overweight, arrogant and demanding; but also very warm and understanding. Let's talk, we both need each other. NYM Box 5000.

Attractive Single—White female, 30, wishes to meet male, 28-35, good looking, successful, and great personality. Phone/photo. NYM Box 400.

Needed—Mature woman who would enjoy loving a 30-year-old white male. Phone. No photo. NYM Box 401.

Sensitive White Male—23, Jewish, kind, good looking seeks caring and sensitive Jewish female, 20-25, for tennis, friendship and romance. NYM 600.

Warm Brown-Eyed Woman—35, divorced, 5'5", slender, well educated and articulate. Physician is searching for a tall handsome gentleman, single or divorced 32-47, and is a successful professional with the soul of a romantic poet. Photo and phone please. NYM Box 611.

Handsome M.D.—29, seeks attractive affectionate professional woman. Photo/letter. NYM Box 601.

I'm, Tall, Blonde, Jewish—Witty not shrewish, 50's, smart, tall, slim you must be, Are you he? NYM Box 603.

Worldly Married Executive—Early 50's, attractive, witty, creative and warm, would like daytime discreet meetings with bored sensual intelligent housewife anywhere in tri-state area. Send name/phone and best time to call. Discretion assured. NYM Box 501.

Single White Male—30, tall, good looking, sensitive, looking for good looking petite female in 20's who wants someone to trust and love. Photo. NYM Box 502.

World Traveler—6'2", young 54, seeks bright attractive lady companion/lover to share life's adventures. Phone/photo. NYM Box 604.

Internationally Known Sailor—America's Cup 1980, successful corporate executuve, 34, 6' plus and WASP wishes to meet highly successful non smoking woman, 18-40, who likes sailing, dancing, trips to the country and a bit of the wild life. Recent photo a must, phone etc. NYM Box 2347.

Pretty And Bright—Professional female, 35, seeks attractive fun loving professional male, 35-45. NYM Box 402.

Very Successful Attractive—California businessman awaits dynamic, attractive NY female to 37. Photo/phone. NYM Box 2343.

Excellent Husband Material— But also available as happy memory: youthful single white male, late 30s, good looking, sweet, leftist, equipped with solid upper-middle-class credentials, glamorously employed, not too fond of majority race or majority tastes, seeks steady, exclusive alliance with smart, pretty tall, 20ish Latino or black woman. Object: serious passion. Jazz addiction is a plus; so is photo. Matchmakers encouraged to investigate. P.O. Box 667, NYC 10108.

A European-Born Widow—Would like to make a new start in life and meet an intelligent sophisticated intellectual white christian gentleman between ages of 52 and 62 preferably living in New Jersey for friendship and companionship. Phone, photo if available. NYM Box 2337.

Sweet Jewish Female—Manhattan, mid 30s pretty, blond 5'6", 125, audiology field seeks successful Jewish male, slim, tall 35-43 marriage minded to bring from simmer to serious boil. No smoke or children. Phone. NYM Box 2321.

MD, Mid 30s, Quiet—Seeks attractive oriental female who likes a simple lifestyle. Photo/phone. NYM Box 2344.

Normal Looking—Non-anorexic 41 female, extraordinarily well travelled, excellently if irrelavently well educated, very funny, extremely kind and thoughtful, wishes to meet normal, decent, single white male, 30-45, to share hiking, camping, adventure sports, opera, museums, ballet, theater, movies, dancing, exotic dining, exploration of city and nearby areas. NYM Box 2345.

Attractive Lady Executive—Health professional, 30, desires successful refined, educated, professional man 30-40 for summer fun, possible relationship. Photo/phone. NYM Box 2246.

Physician—Jewish, 42, intelligent, sophisticated and handsome. Happily married.

Gentle Man, 43—Large, tall, complete European, traveled the world, looking to fall in love again with romantic lady, 30-40, tall, slim, European?, to share humor, music, travel. NYM Box 2324.

Gentleman—50, in Manhattan Monday thru Thursday seeks lady friend 40 plus for once/twice a month dinner and social evening. NYM Box 2298.

Cop 32 6'—White easygoing seeks slim intelligent outdoors woman NYM Box 420

Attractive L.I. Businessman—Jewish, divorced, 44, 6' seeks attractive, slim woman, 25-40 for fun, travel, romance and more. Photo/phone. NYM Box 421.

Bright Pretty Lady—27, tall, slim, white, single, professional. Seeks male counterpart, 25-35, for a special friendship. Photo/phone. NYM Box 2341.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Outstanding Executive—62, Irish-American, searching for good looking gal with class, good disposition and sense of humor. Photo/phone. NYM Box 2346.

Smart Sexy Slim—Female, 26, 5'8". A bit shy at first. I love sailing. I also enjoy movies, eating out, dancing, the beach. I seek a compatible male, open to commitment, to share interests, new and old. If this appeals to you, let's meet and see what happens. NYM Box 415

Bored Discreet Gentleman—49, seeks sweet loving female playmate for daytime fun and games. Letter, photo, phone. NYM Box 610.

Jewish Man 52 5'4"—150 lbs., European born and educated in London. In Real Estate. Looking for female no older than 45, pretty and sophisticated, loves the better things in life. Photo/phone exchange. Box 507.

It's Your Pleasure—Fun-loving female with passion compassion and lots to share. Looking for male equal 45 plus. NYM Box 609.

Bright Pretty Jewish Female—25 enjoys Broadway, ballet, Fall leaves, and football seeks outgoing gentle successful Jewish male to share and grow with whose interests, like mine, can't be categorized. NYM Box 2328.

Real And Genuine—Handsome muscular, professional male early 30's, 5'11", educated, cultured, warm, caring with a sense of humor. Seeks tall, gorgeous intelligent woman for warm endearing friendship and romance. NYM Box 602.

Live Ecstatically Ever After—Tall, loving and caring, sincere and sweet, 33-year-old woman seeks an athletic, giving, warm and wonderful man to start a life together sharing laughs, longings, and love. If you are an experiencer, a traveler, interested in caring, communication, commitment and perhaps the name of a child-to-be reach out for this most special woman. NYM Box 510.

Male, 39—6', secure, nice looking, wines and dines, jogs, reads, travels, works hard and plays hard. Is Italian, Catholic, quiet, political, punctual, educated, athletic, and adventurous. Has a good sense of humor and wants to meet a young at heart, mature, professional woman. From 18-80. NYM Box 419.

Stable—Pretty Jewish lady 37 seeks single man with insight. NYM Box 506.

Dazzling, Sensuous, NYC Brunette—Slim, 28, cultured, educated, free to travel, seeking wealthy gentleman benefactor, 40 plus, guaranteed confidentiality, fulfilling relationship. NYM Box 417.

Very Tall, Dark And Handsome—39, bearded, successful, sexy. Loves life, NYC, weekends in the country, sports. Loving, generous and egotistical. Tired of dating. Would like to start sharing with a mate. You should be 25-35, blonde, slim, feminine, with a sense of humor. Photo/phone. NYM Box 418.

Married Male—White, 44, 6'1", 185 lbs., clean cut, good appearance, low key, seeks female for discreet, fun relationship. NYM Box 513.

Single White Male—International Development Executive, 36, seeks near age slim, vibrant single Catholic lady under 5'8" to share arts, outdoors, mid-western values, commitment. Write NYM Box 425

Good Looking—Single white male executive, 40's, seeks that certain someone. It could be you if you're between 30 and 40, a female female, slim and attractive, into travel, theater and fine dining. Phone please. NYM Box 512.

Urbane, 40—Attached gentleman, witty, cultured, elitist to share discreet romance. Photo/phone. NYM Box 426.

Travelling Professor—White European 40s wants pretty 18-28 college girl to join him on out of town trips mid-week. Photo/phone. Write NYM Box 427.

Sophisticated 34, 5'6"—Swiss lady longs to share life with you. Gentleman who is successful and has a good sense of humor. Please reply with phone/photo. NYM Box 428.

Looking For The Best?—So am I! I'm a *pretty, athletic, warm, bright and sexy* flight attendant. If you are an all around terrific guy, 30-40, take a chance and write. NYM Box 2342.

Attractive Mature Secure—Loving widow, Jewish, to share and care; multiple interests seeks companion, 62-72. The best is yet to come. NYM Box 405.

G—Just wanted to see if you really read these things. Happy B day, Twit. Love M

Jewish American Princess—(Or foreign counterpart) wanted! If you are creative, shapely, enjoy entertaining, and have chutzpah, a warm, loyal NY businessman, investor, author, Jewish, mid 30's, is interested in exploring a meaningful, long term relationship. NYM Box 414.

Andi /Marc—All my love on your marriage 8/5/83. Ellen.

Married Man, 39—Seeks fun-loving affair with young female, 20-30s. Photo and phone. NJ. NYM Box 423.

Successful, Warm, Romantic—Funny, average looking, single white female, 31, seeks same in single white male, 30s for long lasting relationship. Serious responses only. NYM Box 424.

Successful European Executive—58, 6'2", 185 lbs., divorced, sporty, cultured, strong willed but great sense of humor, seeks educated, flexible, pretty, buxom but slender female, free to travel (relocate). Non smoker and photo a must NYM Box 422.

Early 50s Married—Seeks fun intelligent *attachment with attractive woman in 30s* or early 40s who enjoys sense of humor, lovely outings and travel in U.S. and Europe. Total discretion a must. Recent photo if available. NYM Box 430.

Attractive, Professional Man—Italian American, young 42, 5'6", enjoys theater, movies, concerts, dining out and dancing. Seeks attractive professional, single female 25-37, interested in long term relationship/marriage. NYM Box 607.

STRICTLY PERSONALS COUPON

Name ______________________________

Street Address ______________________________

City ______________ State ______________ Zip ______________

Home Phone (for our records only) ______________________________

Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number ______________

Exp. Date ______________ Signature ______________

Ad copy:

Strictly Personal ads are for helping people meet people. Every week *New York* Magazine forwards over 700 responses to those interested in love, marriage, romance, etc. If you haven't placed your **Strictly Personal** ad you're missing a great deal. **Effective with the September 5, 1983 issue Strictly Personal rates will change from $14.95 per line to $17.25 per line and the NYM Box charge will change from $10.00 to $11.50.** So stop procrastinating. Order your **Strictly Personal** ad now and meet your special person. Call 212-880-0734, or use the **Strictly Personal** Coupon above and mail to: Classified Department *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. All Ads accepted at the discretion of the publisher.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday)**. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

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• LAKEFRONT PROPERTIES
• WOODLAND PRIVACY
• COUNTRY CLUB

Exceptional Opportunity! Choice 5-10 acre sites now available in lush forest on private lake. Come see for yourself.

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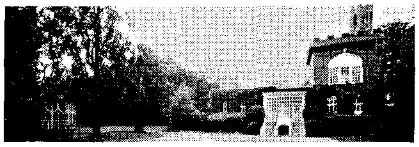

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SOUTH HAMPTON CASTLE
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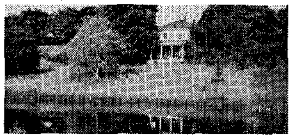

YOUR OLD MECOX-Y HOME

How about a pillared porch overlooking a stocked, swimmable, spring-fed pond, surrounded by lovely lawns and large linden and butternut trees? This idyllic place was built in 1912, has 4 bedrooms, a separate studio and/or guest house, an enchanting herb garden. On 3 acres, 1½ of which can be sold, if desired. Brief bike to Bridgehampton beach. Asking $495,000.

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Town & Country Properties Advertisers

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Their median household income is $72,200. Over one third have a household income of $100,000 or more!

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20.6% own a principal residence valued at $250,000 or more (that's 50% above the affluent average). 17.1% own a weekend or vacation home. And 11.9% have real estate holdings other than their principal residence valued at $250,000 or more.

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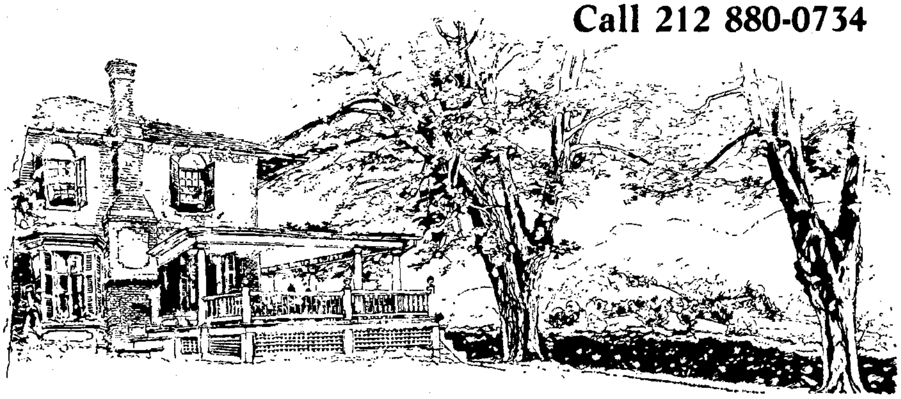
Research Source: Mendelsohn Media Research Survey of Adults and Markets of Affluence (surveys only households with incomes of $40,000 a year or more)

Call 212 880-0734



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WE FOUND A
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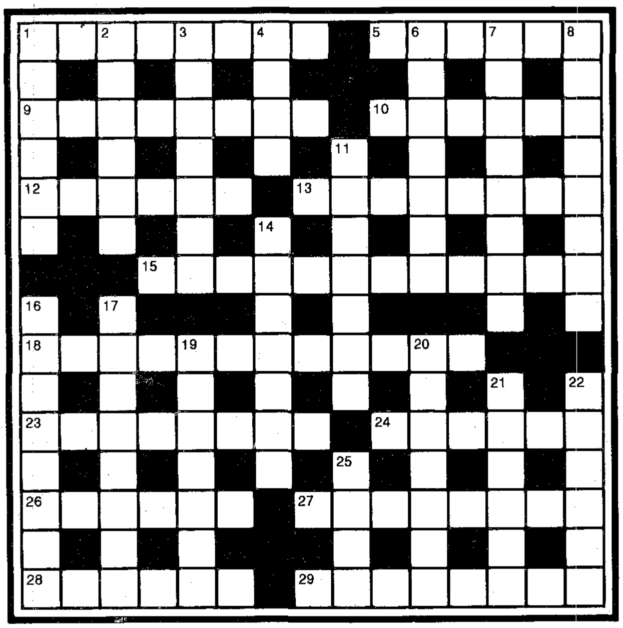
914-586-2696 Closed Sunday

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Involving no harm at scene of battle. (8)
5 Vessels used for punishment. (6)
9 Views of a duck with feathers on. (8)
10 He works in the garden right beside the fruit. (6)
12 Previously in a place where no wine is drunk. (6)
13 Scholar at home and on the street, but this is on a boat. (8)
15 Observe a team playing without practice. (5-7)
18 Plots consisting of swindles and robberies. (12)
23 Wrong but the rest rewrite and don't fail. (8)
24 Reverse of obscure atmosphere in upper regions. (3-3)
26 Standards with which one transacts business. (6)
27 A politician caught in shift of allegiance which is overwhelming. (8)
28 An official took it easy before the strike. (6)
29 Agreement in the crew - that makes sense! (8)



Down

1 Tied up in sound and colour. (6)
2 Having tracks which may be relaid. (6)
3 Stumble on crude oil somewhere in Africa. (7)
4 Concedes three points to love. (4)
6 She exclaimed about a brave new world. (7)
7 The drug I prohibit is held up in containers. (8)
8 Place to take artist to in romantic tale. (8)
11 Listener holds vehicle up in unscrupulous competition. (3-4)
14 The eccentric rich she has to look after carefully. (7)
16 Dogs which have a place to sleep in the homes of other animals. (8)
17 Natural and feminine branch of medicine? (8)
19 Father swallows some medicine for a small protuberance. (7)
20 Different in games and puzzles. (7)
21 Mother and lord of creation. (6)
22 Politician born on the tory side. (6)
25 Rule which has point and method. (4)

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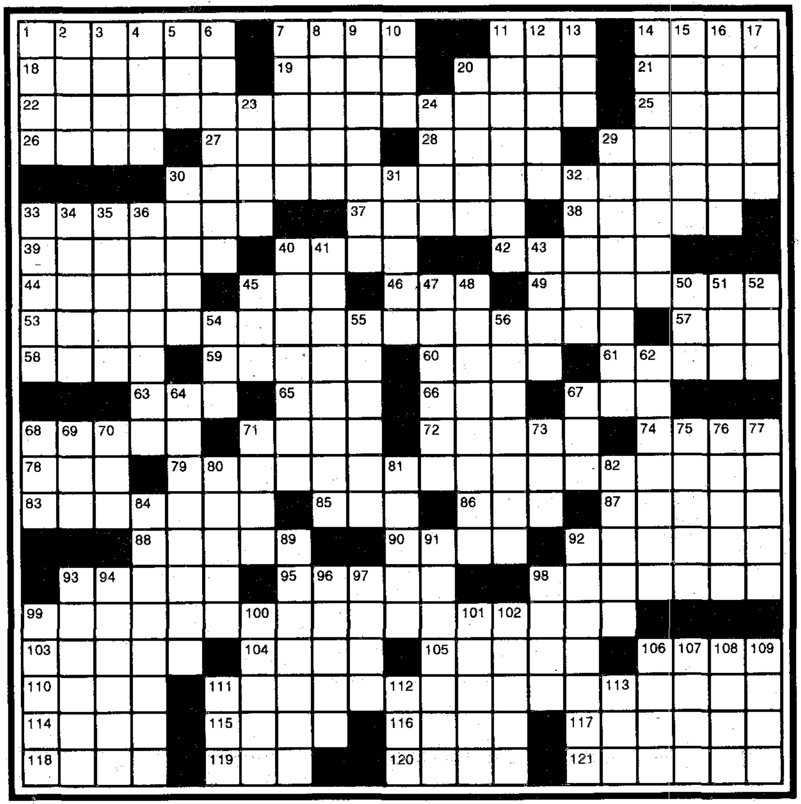
'GREEK LETTER CAPER': 'CUE CROSSWORD'/ By Maura B. Jacobson

Across

1 Majorettes' rods
7 Property claim
11 Monk's title
14 Idi Amin ——
18 Noah's landfall
19 TV award
20 Chewing-tobacco portion
21 Piques
22 I
25 Galway island
26 Romulus, to Remus
27 Villain Darth
28 Becomes blighted
29 —— a minute
30 B
33 Type of triangle
37 "Such a lot of world ——"
38 Furry swimmer
39 Shoe-stretching devices
40 Churchill associate
42 Street show
44 Star quality
45 Year in Trajan's reign
46 Phone cut-in
49 Quicker on the uptake
53 P
57 —— which way
58 Embroidered
59 Ballerina Shearer
60 Mulligatawny, e.g.
61 Czerny composition
63 —— long (soon)
65 Scrooge's comment
66 Attention from a good R.N.
67 Bobby of hockey
68 Classical musical
71 V.I.P.'s car
72 Tidied the yard
74 "—— of sympathy with other men": Emerson
78 Krazy ——
79 θ
83 Ranch buildings
85 Ukr., for one
86 Pig's digs
87 Bagnold, et al.
88 Vexes
90 Citizens of: suffix
92 Coast of Antarctica
93 S. Am. grassland
95 Bum a ride
98 San —— Fault
99 Z, as in "What Do ——?"
103 Liberty Island's neighbor
104 Hand's breadth
105 City of Cornwall
106 Spill the beans
110 Wing: Fr.
111 π
114 Ending for team or gang
115 Chaplin prop
116 Outlet
117 Banished
118 Mosel and Lincoln
119 Unit of work
120 Comic strip outcries
121 Wane

Down

1 Fishline lure
2 Lined up
3 French comic Jacques
4 Algerian port
5 Make a pinch
6 Connie or Rise
7 —— hand (help)
8 Push forward
9 Kind of sheikdom
10 Big Apple abbr.
11 Cause to advance
12 City near Dresden
13 Classified items
14 Circle measurement
15 Get there
16 Casino employee
17 TV's Grant
20 Cite verbatim
23 "Must have been something ——"
24 Very, in Vichy
29 Aardvark
30 Bed on board
31 Jay Silverheels role
32 Actress Shearer
33 Oracles
34 Hidden hoard
35 "On —— Boat to China"
36 Apprentice
40 Display
41 Scenic scale models
43 Waterlogged
45 ——-Magnon
47 Viennese prefix
48 Anatomical droppage
50 T
51 Finis
52 Pumpernickel's kin
54 Where the 'eart is
55 Rowdies
56 Pails
62 Coach
64 Rigging ropes
67 Sultana's boudoir
68 Gives the go-ahead
69 Way to stand
70 H
71 —— majesty
73 After arch or mock
75 Sheer linen cloth
76 Ink ilk
77 Sigmas
80 Spartan slave
81 Former baseball commissioner
82 Bedtime bear
84 Charcoal containers
89 Molding
91 ". . .baby on —— top"
92 Mass. prep school town
93 Nabokov nymphet
94 Soothed
96 Nonsensical
97 Sharp taste
98 Berne's river
99 Leavening agent
100 —— as the eye can see
101 Imbibe
102 Famed acting couple
106 ——-a-brac
107 Pitcher Sparky
108 Mimicked
109 Mark time
111 Tennis coup
112 First mate
113 Somerset stream



Solutions to last week's puzzles appear on page 100

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* The Corolla 2-Door Sedan is rated at 47 Estimated Highway MPG, ㊱ EPA Estimated MPG. Remember: Compare this estimate to the EPA "Estimated MPG" of other gasoline-powered cars with manual transmission. You may get different mileage depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the "Highway Estimate."